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*Photo by Ben Pinchot, N. Y.*

## EUGENIA BUXTON

**Young American Pianist**

*SCENE FROM PAUL HINDEMITH'S OPERA FOR CHILDREN,*
*Let's Build a Town, which is to be presented at the MacDowell Club, New York, on April 18. Heida Hermanns is in charge of musical and stage direction, the choreography is by Ruth Moltke, the scenery by Kate Steinitz. Heida Hermanns also will appear as pianist, playing Moussorgsky's Pictures From An Exhibition. (Photo by Miss Reichmann.)*

*SCENE FROM EUGEN ONEGIN, THE BALL AT LARINA'S,*
*in the recent production of the Tschaikowsky opera by Serge Borowsky and his Studio of Art of Singing in Jacksonville, Fla. (Photo by Spottswood, Jacksonville.)*

*BRUNA CASTAGNA,*
*contralto of the Metropolitan Opera, returns to the San Francisco Opera for the coming season. The artist sings there from the beginning of the season, October 15, until the end, November 20. After that she is to return East, where she is engaged for recitals, concerts and opera. She is pictured here as Amneris. (Photo by De Bettis Studio.)*

*NINO MARTINI AND A FEW INTERVIEWERS.*
*So many requests came in for interviews with Mr. Martini from the press and journalism departments of colleges in and near New York that the tenor took care of all these at once, following his final New York engagement of the season before leaving on a concert tour through the Southwest and Pacific Coast en route to fulfilling another contract in Hollywood. The tour includes appearances in Norfolk, Memphis, New Orleans, Kansas City, Fort Smith, Dallas, El Paso, Albuquerque, Phoenix, Los Angeles, San Francisco, Santa Rosa, Reno, Salt Lake City, Billings, Vancouver, Eugene, Portland, Seattle and San Jose. He goes to Hollywood on May 19. (Photo by Cosmo-Sileo Co.)*

*HENRY F. SEIBERT, Mus. Doc.,*
*presented The Crucifixion on March 23 at Holy Trinity Lutheran Church, New York, where he gave his organ recital on April 4, including works by Gaul, Ravanello, Bach, Reger, Claussmann, Dubois, Handel and Fletcher. A two-choir festival on April 21 is planned at this church, and Dr. Seibert's pupils' recital for May 17. He was heard in organ recital, First Presbyterian Church, Passaic, N. J., April 11, and offers a recital at the Presbyterian Church of Riverdale-on-Hudson, N. Y., on May 8.*

*MARGA WALDRON,*
*American dancer, in front of St. Mark's Cathedral, Venice. Miss Waldron is now on her second tour of the Continent in two years.*

*JOHN BARBIROLLI,*
*after closing his season conducting the Scottish Orchestra in Edinburgh and Glasgow, went on tour with the orchestra for three weeks all over Scotland. After this, Mr. Barbirolli appears in concert with Kreisler at Albert Hall, and conducts opera performances at Covent Garden. Mr. Barbirolli then takes a holiday in the country. He has decided to postpone until next year his scheduled tour of the Continent and an engagement in Stockholm. (Photo by Toppo.)*

*CONDUCTOR AND COMPOSER,*
*Gian-Carlo Menotti, twenty-five-year-old composer of Amelia Goes to the Ball, looks over the score with Fritz Reiner, who conducted the New York premiere of this new one-act opera buffa at the New Amsterdam Theatre on April 11, when the Curtis Institute of Music presented it, together with Darius Milhaud's Le Pauvre Matelot, as a benefit for the Henry Street Music School*

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# MUSICAL COURIER
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New York, Saturday
April 17, 1937

## Ancient Instrument Festival Celebrated in Philadelphia

### Two Days of Concerts—Male Choristers, Soloists and Dancers Added Features in Atmospheric Programs

By LEONARD LIEBLING

PHILADELPHIA.—This city had an unusual experience on April 6 and 7, with its first national festival (and ninth annual locally) given by the American Society of the Ancient Instruments. Aside from large audiences of Philadelphians, there were many visitors from other cities to attend the four concerts and their related functions.

Founded nearly ten years ago by Ben Stad (who is still director and also plays the viole d'amour at the concerts), the A.S.A.I. devotes itself to the activities covered in France by the Casadesus organization, and in England by the Dolmetsch group. The purpose of all three is to keep the old instruments in active performance and to feature the repertoire composed for them in the earlier centuries.

Aside from Ben Stad, the A.S.A.I. playing members are Jo Brodo, pardessus de viole (quinton); Josef Smit (viole de gambe); Maurice Stad (basse de viole); Flora Stad (harpsichord).

The festival took place in the Hotel Ritz-Carlton, the concerts being held in the ballroom, whose small size, gilt decorations, crystal chandeliers and sidelights with electric candle imitations, made a fitting auditorium for ancient instruments and compositions. Also in admirable character were the parchment lamp-shades at the music-stands, and the white surplices of the choristers (Chanters of the Holy Child Church) who sang the liturgical examples.

There is no need in this review to go into the historical importance of the music heard at the festival, or to dwell on the beauty and skill with which the period composers expressed themselves. Those listeners fortunate enough to be present had the additional advantage of reading the sympathetic and informed program notes of William E. Smith. Those who were absent, but are interested in the subject, would do well to send for them. A rare enthusiast, Mr. Smith's understanding of the music of the nineteenth and twentieth centuries has not deprived him of aesthetically sensing also that of the seventeenth and eighteenth. He even admits that some of the composers dating approximately from 1600 to 1800 do not seem less great to him than the masters who followed them when the tonal art took on wider freedom in mood and larger development in technic.

Festival visitors were further guided with data by Olga Samaroff-Stokowski, who gave an explanatory talk preceding the first concert.

FESTIVAL PROGRAMS

Tuesday afternoon saw a good-sized audience gathered to hear presentation of characteristic instrumental and choral numbers, the former including short pieces by Palestrina, Lassus, Lotti, Arcadelt and Bach. The last-named supplied the familiar and enduringly lovely choral Zion Hears Her Watchmen's Voices (from Sleepers Wake) sung by the Chanters, and the pure young soprano solo voice of David Barrett. Philip Bansbach conducted the choristers, who revealed agreeable tone quality, musical firmness and fidelity to pitch.

The Stads contributed an introductory XVIth century group (Richard Edwards, Orlando Gibbons), some of the suggestive titles being The Lord of Salisbury His Pavin; My Lady Carey's Dump; and Heart's Ease. A fluent but not outstanding suite was by Jacob Scheiffelbut, German contemporary of Vivaldi, Domenico Scarlatti, Bach, Handel. From the records it appears that Scheiffelbut died at the age of thirty-two (1682-1714) following the earlier premature death of Purcell at thirty-seven (1658-1695). Pasquini was represented on the program with Canzona Francese and a fugue, the latter of such engaging melody and fresh rhythm that it had to be repeated. Frescobaldi's aria and variations did not appeal to me as much as Telemann's suite in G major, with its deft workmanship, beautiful airs and touches of sly humor (Dance of the Old Women, for instance). Mr. Smith cites that Telemann once said, "A proper composer should be able to set a placard to music." That duplicates 200 years before, what our own Richard Strauss retorted when his critics accused the then young composer of trying to describe "impossible" things symphonically.

Ben Stad and his partners gave devoted and delightful performances, perfect in ensemble, polished in execution, and with tone and feeling attuned to the circumscribed limits of the music. One felt that its style and spirit entirely possessed the players. The soft timbres of the old instruments were blended expertly and exquisitely. Even so, however, some modern nervous ears might have found slight monotony in the compositions, with their similarities of mood and treatment. Only serious students of the ancient masters are competent to understand

(*Continued on page 9*)

## Mascagni to Bring Scala Orchestra to U.S.

MILAN.—La Sera, a Milan newspaper, has announced that Pietro Mascagni, Italian composer and conductor, heading the orchestra of La Scala Opera House, will tour the United States this summer. The article, which was written by Amedeo Belloni, said that Mascagni and the orchestra would leave for the United States late in June to give concerts in the larger cities, beginning with New York, in July and August.

## Kolinski's Railroad Ballet Has Premiere at Prague

### Work Shows Scenes in Express Train—Gioconda and Gianni Schicchi Restaged—Ibert's Angélique Introduced—Cortot, Huberman, and Luboshutz Score—Chamber Music Seances

By GERTH-WOLFGANG BARUCH

PRAGUE.—At the Municipal Theatre an interesting ballet by Mieczyslav Kilinski, young Polish composer had its first performance. Entitled Express Train, the work was written in collaboration with Milca Mayerova, whose scenario consists of snapshots made during a train journey. Choreographically one sees semaphores, engine smoke, wheels and pistons, alternating with events in different carriage compartments. Rich in contrasting episodes, the action gives ballet troupes great opportunity for brilliant dancing.

Tonalizing this eccentric libretto, Kolinski's score (for two pianos) is one of unusual difficulty. The composer's musical speech is at its best in rhythmic, dynamic numbers, and shows contrapuntal ability in slow movements. For the description of exotic scenes, Kolinski uses a North American Indian tune trimmed with fifths and fourths and accompanied by a drum motive.

The crowded house received the new dance fantasy with every evidence of approval, Kolinski and his collaborators being called to the stage many times. The dancers were Milca Mayerova and her ballet troupe.

GIOCONDA EXHUMED

The restoration of Ponchielli's Gioconda evoked a general cry of indignation in which I could not share. Though far from being a work of art, the opera proved able to hold the attention of a large audience at the German Theatre. The admirable cast included Zinka Kunz (Gioconda), Lotte Medak (Laura), Lydia Kindermann (Mother), Kurt Baum (Enzo Grimaldo), Josef Schwarz (Barnaba) and Magnus Andersen (Alvise Badoera). Paul Breisach was the capable conductor.

The National Theatre staged two buffo operas of the post-war epoch. The highlight of the performance was the first local hearing of Angélique by Jacques Ibert, with Anna Kejrova in the title role. This lively novelty was preceded by a heavy restaging of Puccini's Gianni Schicchi, Jan Konstantin in the title role. Both operas were conducted by Milan Zuna and stage managed by Josef Munclinger.

ORCHESTRAL FARE

Smetana Hall was sold out when Alfred Cortot appeared as soloist with the Philharmonic Orchestra. After an impressive reading of Schumann's piano concerto, Cortot played Franck's Symphonic Variations with a brilliancy which won him ovations. Conductor Karel Jirak provided the accompaniments and played Wagner's Faust Overture and Stravinsky's Petrouchka on his own.

An all-Russian standard list was led by Frantisek Stupka, whose intimate knowledge of the scores enabled him to present them with effectiveness. Macudzinski excelled in Glazounoff's first piano concerto, played with digital fleetness and sense of tone color.

After foreign appearances, Vaclav Talich returned to the Philharmonic podium in an all-Czech program composed of Partita by Pavel Borkovec; Shakespearian Overture, by Karel Jirak; and Summer's Tale, tone poem by Josef Suk. Enthusiasm showered upon

(*Continued on page 32*)

## N. F. M. C. Biennial Program Lavish

### Twentieth Assemblage Opening in Indianapolis on April 23, Will Bring Outstanding Musical Features

INDIANAPOLIS, Ind.—As this edition of the Musical Courier goes to press, much of the musical talent of America, amateur and professional, will be crowding into Indianapolis by train, bus and plane. For on April 23 the Indiana city becomes temporarily America's music Mecca. A tap of the gavel from Mrs. John Alexander Jardine, national president, and the Twentieth Biennial Convention and American Music Festival of the National Federation of Music Clubs will be on.

Three concerts by the National Symphony Orchestra (Dr. Hans Kindler, conductor) on Wednesday evening, April 28, and Thursday afternoon and evening, April 29; programs by the Indianapolis Symphony Orchestra occurring on Friday evening, April 23, and by the Arthur Jordan Concert Orchestra, with John Powell, pianist, on Tuesday afternoon, April 27; a recital by John Charles Thomas on Sunday evening, April 25; a concert appearance by Beryl Rubinstein, pianist, Friday afternoon, April 23; a four piano concerto played by Mr. Rubinstein, Arthur Loesser, Bomar Cramer and Dwight Anderson that same evening; appearance of the Kreiner String Quartet with Scott Malcolm and Reginald Godden, duo-pianists, Sunday afternoon, April 25; the Chicago String Quartet with Rudolph Reuter, pianist, Tuesday evening, April 27; and Dalies Frantz, solo pianist, with the National Symphony Orchestra Wednesday evening, April 26—these are some of the professional high lights.

THIRTY STATES SENDING MUSICAL GROUPS

In amateur participation a new record will be established. Thirty states are sending choral and instrumental groups. Too many for individual mention, the most novel are the Mother Singers of both Cincinnati and Dayton, the former to appear Friday afternoon April 23, and the latter Monday afternoon, April 26; the Madrigal Club of St. Louis singing Monday afternoon, April 26; the Hardin Piano Quartet of Norfolk, Virginia and the Old Harp Singers of Nashville, Tennessee, both to be presented Wednesday afternoon, April 28.

(*Continued on page 9*)

## Mussolini Attends Restoration Of Oedipus Rex in Africa

### Roman Theatre in Sabratha Scene of Sophocles-Gabrieli Drama—Scala Gives Iphigenia in Tauris—Happenings in Recital

By MARY TIBALDI CHIESA

MILAN.—During Mussolini's recent visit to Africa, a remarkable restoration of Sophocles' Oedipus Rex, music by Andrea Gabrieli, was given in the ancient Roman Theatre of Sabratha (near Tripoli) built during the reign of Septimus Severus. It is one of the most interesting examples of its kind, sumptuous in marble columns and of impressive size. The performance took place before the Duce and a wildly enthusiastic audience.

The score of the opera, by Andrea Gabriele (d. 1586) was exhumed from various libraries in Padova and Vienna by Fernando Liuzzi, who orchestrated the parts and renovated the choruses. Gabrieli's music, harmonically transparent and stylistically pure, admirably underlines the Sophocles tragedy (Italian version by Ettore Romagnoli) creating an impressive atmosphere, especially in the choral scenes. Under Liuzzi's direction, the orchestra, composed of musicians from Tortona and Naples, chorus, and singers, gave the opera an extraordinary interpretation. The principal roles were sung by Annibale Ninchi, Irma Gramatich, and Gualtiero Tumati. Scenery and staging were by Guido Salvini and Renato Simoni.

GLUCK HONORED

A performance of special interest took place at La Scala when Gluck's Iphigenia in Tauris was restored in commemoration of the 150th anniversary of the composer's death.

Lothar Wallerstein adapted the old Italian version of the libretto (which preceded the German translation) keeping as near as possible to the authentic text, the same applying to the orchestral score. Victor de Sabata gave the work a masterly reading, achieving effects of grandeur. The choreography was by Margherita Wallmann who created a harmonious equilibrium of movements and attitudes. The excellent choruses were trained by Vittore Veneziani. The costumes and scenery, gorgeous in their simplicity, were by Giovanni Grandi. Maria Caniglia was histrionically and vocally a beautiful Iphigenia. Armando Borgioli (Orestes), Carmelo Maugeri (Thoas) and Ettore Parmeggiani (Pylades) did excellent work.

Manon Lescaut, under Gino Marinuzzi, had

(*Continued on page 32*)

NEW ADDRESS

**The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.**

# English Interest in Music Is Declining, Says Heifetz

## Tells London Interviewer That Youthful Auditors Are Scarce—Beecham Ends Covent Garden Concerts—Messiah and Parsifal for Easter

LONDON.—Jascha Heifetz has caused some of the more complacent English critics to prick up their ears by some outspoken statements on concert-giving here. "In England, which I have visited regularly for seventeen years," he said to an interviewer, "there is every sign of a steady decline in interest in music. In the United States concerts are packed by young people; in England only the older generation attends concerts. In London, the greatest city of the world there is not even a good concert hall."

By contrast, he says that in the United States "interest in music has never been so keen or widespread as it is today;" and, "An artist can tour the United States, giving eighty concerts a year, for five years and never visit the same town twice."

There is nothing like that to offer Heifetz here, but there will shortly be a better concert hall, for the Queen's Hall is going to be entirely re-decorated for the fall, the seating changed and some of the angels on the ceiling (which are by now the color of nicotine) will disappear.

YOUTHFUL VIOLINISTS

Sir Henry Wood has brought out another extraordinary prodigy, fourteen-year-old Ida Haendel who played the Beethoven violin concerto with him in a way that left criticism disarmed.

Two young English violinists who gave recitals this week are Sheila Collins and Viola Mitchell. Both did exacting programmes, among other works the Delius concerto by the first, and Malipiero's concerto by the second. First-rate fiddling in both cases.

SOLO AND CHORAL SINGING

Beecham's Sunday concerts at Covent Garden came to close with Gregor Piatigorsky as soloist in Schumann's cello concerto. On the same program was also Brahms' Song of Destiny in which the Royal Opera Choir took part. At the end the packed house let forth a tremendous ovation. It has been the most successful series of weekly orchestral concerts in recent years.

Chaliapin has given another "Farewell Concert" prior to his return here in a few weeks for his season of Russian opera. Another Russian singer (who had not been heard here for many years) is Anna El Tour. Her recital took place at the Grotrian Hall. A young baritone, Frederick Sharp, offered a whole concert of the songs of Stanford, a composer of whom Plunket Greene used to be the champion. Beautiful things here and there, but a whole concert of Stanford is an experiment not likely to be repeated.

ENDING OF THE SEASON

The Cembalo Trio (André Mangeot, Beatrice Huckell and John Ticehurst), specializes in repertoire for the connoisseur of seventeenth and eighteenth century works. There was, for instance, a "new" trio attributed to J. S. Bach, Couperin's trio sonata in seven movements, L'Apothéose de Corelli and out-of-the-way pieces by Mozart and Purcell.

Easter regularly brings to London a performance of the Messiah and a Parsifal concert (regularly conducted by the indefatigable Sir Henry Wood.) This year we had the St. Matthew Passion as well, performed by the Philharmonic Choir under its conductor, Charles Kennedy Scott. Singers of repute (Florence Austral, Gladys Ripley, Heddle Nash and Ronald Stear) and conscientious orchestral playing by the London Symphony, the Philharmonic and the Queen's Hall orchestras brought the winter season to a fitting close. EDWARD LOCKSPEISER.

### *Frederick Woltmann Wins Juilliard Fellowship at Academy in Rome*

Frederick Woltmann, a student of the Eastman School of Music in Rochester, N. Y., has been awarded the Frederic A. Juilliard fellowship to the American Academy in Rome in the yearly competition. Mr. Woltmann is twenty-eight years old, and has studied composition at the Eastman School under Bernard Rogers and Howard Hanson. In June of this year he receives his Bachelor of Music degree. He won the Juilliard award chiefly for his Songs for Autumn, a symphony for large orchestra, baritone and soprano. Other works turned in were a Poem for flute and orchestra, already performed by the Philadelphia Orchestra under Eugene Ormandy; Rhapsody for horn and orchestra and Poem for Eight Instruments. The jury of award was made up of Walter Damrosch, chairman, Carl Engel, Howard Hanson, Leo Sowerby and Deems Taylor. The fellowship provides residence and a studio for two years at the American Academy in Rome, beginning October 1, with an annual allowance of $1,400. The competition is open to unmarried male citizens of the United States, not over thirty years of age.

### *Naumburg Musical Foundation Makes Four Awards*

Four artists will be presented in debut recitals in New York City next season under the auspices of the Walter W. Naumburg Musical Foundation. The winners of these auditions were: Ida Krehm, pianist, pupil of Rudolph Ganz; Jorge Bolet, pianist, pupil of David Saperton; Pauline Pierce, mezzo-soprano, pupil of Mme. Schoen-Rene; Morris Bialkin, cellist, pupil of Percy Such. Selections were made from a field of 123 applicants in the thirteenth annual competition conducted by the foundation. The preliminary auditions were conducted by the National Music League of New York and twenty-five candidates were chosen for appearance before the Naumburg Foundation's final audition committee of judges. The foundation's judges, who named the winner after hearing the twenty-five finalists, were Walter Spalding of Harvard University, chairman; Wallace Goodrich of the New England Conservatory of Music; Bruce Simonds of Yale University; Adolfo Betti, formerly of the Flonzaley Quartet; and Povla Frijsh, soprano.

### *Gabrilowitsch Memorial Fund Establishes Scholarship*

The Gabrilowitsch Scholarship Fund (Allen Wardwell, treasurer) announces that it has exceeded its goal of $10,000. This committee, consisting of Richard Aldrich, Walter Damrosch, Harry Harkness Flagler, Albert Spalding, Theodore Steinway, Bruno Walter, Felix M. Warburg, and Allen Wardwell, was organized early last autumn to establish a yearly scholarship in the National Orchestral Association in memory of Ossip Gabrilowitsch, who made his final appearance in New York with this organization. The award will be made to a student of the association.

### *Gershkovitch Appears Widely as Orchestral Conductor*

Jacques Gershkovitch, conductor of the Portland (Ore.) Junior Symphony Orchestra, was born in Irkutsk, Siberia, and is a graduate of the Conservatory of Music at St. Petersburg. He graduated with the title of laureate, the highest honor conferred by the conservatory, and also won the Schubert scholarship for study in Germany. He went to Leipsic and there studied with Arthur Nikisch. Afterward he traveled in Japan and China with Pavlova, playing the flute in her orchestra and acting as assistant conductor. Returning to Tokyo, Mr. Gershkovitch organized the Tokyo Symphony Orchestra, which gave many concerts until an earthquake destroyed the Imperial Hotel, where the concerts were held.

(*Photo by Boychuk*)

JACQUES GERSHKOVITCH

Mr. Gershkovitch came to America, going to Portland in 1924, when the Portland Junior Symphony Orchestra was organized. This is a group of young people whose personnel is limited to 110 members selected by severe competition, and there is a waiting list of seventy-five players.

The junior orchestra is designed as a training school acquainting the students with symphonic literature, sight-reading, ensemble, interpretation, orchestration and conducting. No simplified arrangements of any compositions are used at the concerts. Three concerts are given yearly in the Portland municipal auditorium with 3,000 listeners in attendance at each event.

Other American cities also have heard Mr. Gershkovitch conduct. He led the New York Philharmonic Orchestra at a special concert and was guest conductor during one summer of the San Francisco Orchestra. He directed the Portland Symphony Orchestra in a concert shortly after the junior symphony was organized. He conducts the Salem (Ore.) Philharmonic Orchestra. Mr. Gershkovitch has been an American citizen since 1931.

### *Tibbett Heads American Artists Guild*

The American Guild of Musical Artists, Inc., held its second annual meeting and election at the Hotel Plaza, New York, on April 5. Lawrence Tibbett was re-elected president of the guild and Jascha Heifetz, Richard Bonelli and Alma Gluck were re-elected vice-presidents; Frank La Forge was re-elected treasurer. Officers newly elected were Frank Sheridan, vice-president, and Queena Mario, recording secretary. Leo Fischer was re-appointed as executive secretary. Elected to the board of governors to serve for three years were Ruth Breton, Richard Crooks, Eva Gauthier, Frederick Jagel and Lanny Ross; Deems Taylor and Alexander Smallens were elected to the board of governors for one year. Other members of the board of governors who retain their offices from last year are Frank Chapman, Charles Hackett, James Melton, Ernest Schelling, Don Voorhees, Fred Waring, Paul Whiteman and Efrem Zimbalist.

### *Baltimore Increases Music Subsidy*

BALTIMORE.—The Municipal Music Department (Frederick R. Huber, director) has just received an extra appropriation of $9,000, an increase which Mr. Huber has been seeking for some time. With this extra sum available, more concerts by the Baltimore Symphony Orchestra will be possible next season. G. K.

# Goossens Introduces Whithorne's Second Symphony in Cincinnati

## World Premiere of American Work Heard—Huberman Is Applauded Soloist in Tschaikowsky Concerto—Marian Anderson and Poldi Mildner Welcomed

CINCINNATI, O.—Bronislaw Huberman recently played the Tschaikowsky violin concerto with the Cincinnati Symphony Orchestra under the baton of Eugene Goossens. The artist brought to the music his limitless resources of artistry, to the delight of the audience, which accorded him a tremendous ovation. Goossens, with his rare ability to bring out all the subtle interpretations of the composer, added much to the appreciation of the work.

Consistent with his plans to give his audience the opportunity to hear new works, the conductor presented the world premiere of the second symphony by Emerson Whithorne, American composer, whose first symphony was introduced by the Cincinnati Orchestra in 1934. This new work is interesting, its three movements closely knit, rising from a charming *lento* to an emotional climax and closing in quiet mood that leaves the listener refreshed and joyful. Goossens accorded this composition a fine reading and shared with the composer in the applause.

EASTER ORCHESTRAL LIST

Patterned to fit the mood of Eastertide, another program by the Cincinnati Symphony Orchestra offered excerpts from Parsifal climaxing in the Good Friday Music, Redemption (Franck) and symphony (No. 1) in E minor by Sibelius. The orchestra, directed by Goossens with his skill in creating moods and painting in colorful rhythm with the different choirs of the orchestra as a painter uses brushes, played superbly. There being no soloist to demand attention one could thoroughly enjoy the tonal beauty wrought by the ensemble.

RECITAL PROGRAMS

Poldi Mildner brought to a close a series of concerts at the College of Music. She played her program with tremendous strength, clear technic and dexterity.

Marian Anderson, presented by the Matinée Musicale Club, held her audience spellbound with her unusual voice of beautiful tone quality, remarkable range, emotional depth and rich coloring. Her program, well chosen to display these endowments, gradually worked up to a climax from Handel, Schubert and Verdi, to her own spirituals. Because it offered an anti-climax, one almost deplored her graciousness in responding to the ovation accorded her, with encores which displayed further accomplishments. Perhaps the highlights of the program were the Schubert Ave Maria, sung with vibrant emotional restraint, and the John Payne arrangement of Crucifixion, which was intensely reverent. In some of her numbers her enunciation was perfect and yet in others her words seemed entirely lost, but one marvelled at her unlimited resources and her ability to move her audience emotionally. M. D.

# Ann Arbor Festival Program Listed

## Philadelphia Orchestra and Soloists to Appear with Choruses—Marian Anderson Applauded

ANN ARBOR, MICH.—With the close of the Choral Union Concerts, President Charles A. Sink has announced the forty-fourth season of the May Festival from May 12 to 15. To the Philadelphia Orchestra under Eugene Ormandy and Jose Iturbi, together with the instrumentalists, Eugene List, Joseph Knitzer, and Palmer Christian, are added the Choral Union under Earl V. Moore and the Young People's Chorus under Juva Higbee. This latter group will sing Gaul's cantata, Spring Rapture, and the Choral Union The Seasons by Eric Fogg for the first time in this country. On Saturday night, Verdi's Aida will be sung in concert form.

The long list of vocalists holds Kirsten Flagstad, Elisabeth Rethberg, Marion Telva, Lauritz Melchior, Arthur Carron, Carlo Morelli and Ezio Pinza.

MARIAN ANDERSON SCORES

After two postponements of the Nelson Eddy concert in Ann Arbor, it was announced that Marian Anderson, the Negro contralto, had been substituted for him. She made her first appearance in this city on March 29 and from the moment of her first note captivated and held her audience throughout a memorable concert.

Dignified and stately in appearance, Miss Anderson made an effect on her audience entirely different from that of the type of *prima donna* who thrusts a personality at people. There was no affectation about her and her self-effacement impressed every one. As for her voice, its effect was almost indescribable in beauty. She offered in the first part four selections by Handel, five by Schubert and one by Verdi, a wide range for her intelligent understanding and her interpretative ability. To these she added the Swiss Echo Song by Eckert.

SCANDINAVIAN SONGS EFFECTIVE

In the second half the singer offered Die Fusswaschung by Kilpinen and three songs by Sibelius, adding a fascinating Finnish Folk Song which had been arranged by her accompanist, Kosti Vehanen. This she had to repeat. To these she added four Negro Spirituals and a number of encores closing with Chaminade's L'Eté. A. McL. T.

# Paris Applauds Baton Art Of Sir Thomas Beecham

## English Conductor Receives Legion of Honor Rosette—New Operetta By Roussel—Guilmant Memorialized—Philharmonic Mozart Concert

PARIS.—A fashionable throng was at the Paris Opéra to hear the London Philharmonic Orchestra under Sir Thomas Beecham. One noted the President of the Republic and Madame Lebrun, Monsieur Léon Blum, President du Conseil, and numerous other French and British political dignitaries, not to overlook an imposing display of military guards of honor and a bevy of private detectives around the loges of "people of importance."

At once with the opening Haydn symphony (and how deliciously Sir Thomas and his men played it) we suddenly and sadly realized what mediocre matter our local bands usually give us. The Londoners' ensemble is well-nigh perfect, their tone quality ravishing. However, Sir Thomas is at all times the center of attraction. Perhaps that is not an ideal condition, but it is certainly picturesque and compelling in this case.

The Elgar Enigma Variations were next beautifully interpreted.

During the *entr'-acte*, a general milling around to admire the newly washed Opéra was in order. A real joy to see the heretofore hidden loveliness of the building revealed for the first time in half a century. When the bell rang for the next part of the program, great excitement prevailed, for when Sir Thomas climbed onto the podium, he had exchanged his white cravat for that of Commander of the Legion of Honor, which had been ceremoniously presented him by the President of the Republic and Monsieur Léon Blum during the intermission. The audience and orchestra cheered and applauded, and Sir Thomas took the homage charmingly.

The remaining half of the program was a suite of Handel dance movements (arranged by Beecham) Summer Night on the River by Delius, a fugue by Lord Berners (that could have been left in England) and Roman Carnival by Berlioz, which in response to recalls had to be repeated.

### ROUSSEL'S NEW VENTURE

An operetta from the hitherto serious and at times austere pen of Albert Roussel is Aunt Caroline's Will, libretto by M. Nino. The latter provided a childish book with dull stage action.

The music is the product of a master, each of the three acts marked with lightness of touch, simple writing, and perfect instrumental mastery. Everything is graceful fresh, animated. Roger Désormiere conducted. The cast included Fanély Revoil (Lucine), Madeleine Sibille (Beatrice), Rose Pocidalo (Ernestine), Suzanne Dehelly, André Balbon, Rousseau, Hérent, Guénot and Deréme. The ambition of the Opéra-Comique is to create modern works which shall effect a return of all that the house formerly stood for in point of scintillating and merry entertainment. This time a composer was found, maybe next time an effective author as well will be forthcoming.

The one hundredth birth anniversary of the late Alexandre Guilmant, noted French organist-composer-pedagogue, was celebrated a few days ago in Trinity Church (where Guilmant held the post of first organist) eight prominent French organists providing the program. Some of these organists, in fact, had been Guilmant's pupils, and two of them—Marcel Dupré and Joseph Bonnet—performed works which the master dedicated to them. Others taking part were Olivier Messiaen, Ludovico Pasnel, Edouard Mignan, Alexandre Allier, and Abel Decaux.

### PARA PERSONAS DE GUSTO

The Philharmonic Society's all-Mozart program was well attended, greatly enjoyed and applauded. Sydney Beer gave his ideas of Mozart interpretation—not always subtle and rhythmically resilient enough to coincide with ours—in the Prague and Jupiter symphonies, and accompanied Marcel Moyse, soloist in the D major flute concerto, which M. Moyse blew into the air of a hot and stuffy hall, with his wonted taste and style. An ovation was his public reward.

Another ovation went to Ida Handel, thirteen-year-old violinist who appeared in concerto in A (No. 5). Ida's instrumental mastery is remarkable, and she has a great fund of beautiful tone to boot. However, her interpretative attainments are still youthful.

IRVING SCHWERKÉ.

# N. F. M. C. Biennial Lists Many Events

(*Continued from page 7*)

Junior Day, April 24, brings to the platform the Redmen's Glee Club of Bacone College, Muskogee, Oklahoma, in full native regalia; and also Mrs. Edward MacDowell, concert pianist and widow of the composer, to tell the story of the MacDowell colony. In the afternoon the convention will see the presentation of Dr. Edgar Stillman-Kelley's operetta, Alice in Wonderland, by a group of 600 children from the Jefferson County, Kentucky, schools; and during the noon hour a concert will be given by a massed junior orchestra conducted by Rudolph Ganz.

On University and College Day, April 27, the Berea Men's College Glee Club; the Women's Glee Club of the Mississippi State College for Women; the University Men's Chorus of the University of North Dakota; and the Symphonic Singers of Stout Institute, Menominee, Wisconsin, will appear.

### MANY EMINENT VISITORS

Speakers—too numerous to mention individually—will discuss every phase of modern musical development from Community Choral Singing to Music in Religious Education. They include music critics, choral leaders, educators and officials of broadcasting companies.

At the Federation Banquet Friday evening, April 23, the theme will be Opera in America and the speakers are Mrs. Herbert Witherspoon of the Metropolitan Opera Guild; an official of the Chicago Civic Opera; Dr. Nikolai Sokoloff, director of the Federal Music Project; and Milton Cross, dean of announcers of the National Broadcasting Company, with Maxine Stellman and Thomas L. Thomas, winners of the Metropolitan Opera Auditions of the Air, as artists.

Such are the *chef d'oeuvres* of the musical menu as the National Federation of Music Clubs enters upon its Twentieth Biennial Convention. Not without difficulty were they achieved, for it is a Herculean task to transfer a great convention with only a few weeks notice from one city to another—and to meet in Louisville was impossible because of the flood.

H. H.

# Old Instrument Festival in Philadelphia

*THE STAD ENSEMBLE REHEARSING AT THEIR STUDIO*

(*Continued from page 7*)

their differences of method and manner. Too much of such music should not be given at any one sitting (and long compositions should be cut) if its fullest charm is to be exerted upon the average auditor of today.

### DANCES OF THE PAST

Wisely, and perhaps with the aforementioned thought in mind, the Stad ensemble brought variety into the Tuesday evening program by giving up half of it to the Mary Binney Montgomery Dancers, who offered the steps, rhythmic figures and authentic costumes of the days of Louis XV, Henry VIII and the Renaissance. The garbing was designed by Miss Montgomery from paintings and costume records of those periods, and quaintness and colors were emphasized strikingly against the large, dark curtain used as a background.

Thoroughly trained, the troupe gave arresting entertainment with the Pavane, Galliarde, Branle, Morris Dance, Sword Dance, Sarabande, Gavotte, Menuet (repeated) and other formal numbers atmospherically choreographed. It was the first time I had seen physical demonstration of the real Pavane, Galliarde, Sarabande and Courante, and it gave me new understanding of their music as handled by the early classicists.

Dorothy Bernabei gracefully demonstrated the solo solemnities of the Sarabande, and Saave Kalchoff and Miss Montgomery were personified elegance in the courtly eighteenth century gavotte.

The viol players accompanied (augmented by Katherine Fletcher Shreves) and also played old French and English folktunes and other airs, several Purcell excerpts being the most compelling. Several numbers bore the program note, "Composer Unknown," which always gives the sympathetic reader a sad twinge.

More lovely experiences came at the Wednesday matinée, devoted entirely to instrumental music by Frescobaldi, Pollaroli, Pisador, Destouches, Bassa, Schenk, Scarlatti, Buxtehude and Torelli. The performers again were alive to spiritual purpose, and avoided every trace of exhibitionsim. They had deeply responsive attention from an audience which should have been larger. The Scarlatti and Buxtehude compositions stood out above the rest. Josef Smit shone with his viole de gambe in the Schenk sonata for that instrument and harpsichord, the latter precisely and tastefully played by Flora Stad.

Vocalism formed the contrasting element at the final concert on Wednesday evening. Elizabeth Wysor, contralto, sang Peri's Invocation of Orpheus; Morley's O, Sweet Nymph, Come to thy Lover; Purcell's Ah! Belinda, I am Prest with Torment; and Bach's Komm, Süsser Tod and Es Ist Vollbracht, from the St. John's Passion. Miss Wysor won her hearers completely, by virtue of a lovely voice, well-volumed, warm, used sensitively in feeling and intelligent delivery.

From the Stad aggregation came concertos by Scarlatti, Geminiani and Locatelli, and a particularly ravishing quartet by Telemann.

At the end of the concert the auditors remained applauding until the performers had taken at least a dozen bows.

And so ended the two days of precious music fastidiously performed. The festival was a fine thought successfully realized, and it should be perpetuated annually. It will be too, with Mrs. Irenee Du Pont, president and her associates so earnestly devoted to their purpose.

### FESTIVAL FRAGMENTS

Social activities, private and official, were plentiful. The latter included a formal tea, sponsored visits to the Art Museum, Longwood Gardens, Graphic Sketch Club, Rosenbach Galleries, and a closing banquet.

* * *

At the Rosenbach Galleries there was an exhibition of Elizabethan books of music, including the first set of madrigals (1604) by Thomas Bateson, Chester Cathedral organist; an original edition of works by Dowland (1610); First Booke of Ballets to Five Voyces, by Thomas Morley; Thomas Ravenscroft's (1614) briefe Discourse of the true use of Charact'ring in Musicke; and Thomas Watson's First Sett of Italian Madrigals Englished. The date of the last-named is 1590.

* * *

Active Mmes. Bessie Bear and Lillian Hunsicker represented the Allentown, Pa., branch of the A. S. A. I.

* * *

The A. S. A. I. has only two counterparts in the world, the French organization directed by Casadesus and that in England directed by Dolmetsch. Both are subsidized by their governments, an example which might well be followed in this country. The A. S. A. I. is supported from a maintenance fund contributed by Life Patrons ($1,000), Patrons ($100 annually) Associates Members ($25 annually) and Subscribing Members ($10 annually), for which they receive one festival course ticket.

* * *

Mrs. Benjamin E. Maschal, general chairman of the A. S. A. I., had charge of the concerts and reception of guests. Her smooth and gracious management obviated all the confusion usual at musical conventions.

* * *

Olga Samaroff, in her lecture introducing the festival, told about an early double bass eight yards high, played by using a ladder, and a Nonnengeige (Nun's Fiddle) indigenous to ancient German convents, "which had a deep masculine tone, thereby probably pleasing the nuns."

* * *

Guests signed their names in an authentic fifteenth century registry book.

* * *

On Monday evening the Academy of Music was crowded for the recital of Marian Anderson, a native of Philadelphia. "Not so many years ago," I heard a woman say to her neighbor at a Ritz-Carlton Hotel table, "Marian sang for me at a charity musicale, and I paid her five dollars."

* * *

The Festival program was printed stylistically on parchment paper, in antique type, the front page bearing an ecclesiastical musical excerpt with Latin text and medieval notation.

* * *

It pains me to report that in the dining-room of the hotel, the orchestra (saxophone, guitar, violin and piano) played impious music, some of which (so experts assured me) came from the cathedrals of Tin Pan Alley.

* * *

While the renowned Josef Hofmann concerns himself with music, his namesake in the Philadelphia telephone book is a virtuoso of the cleaver, his business being given as "Meats."

* * *

For general information, let it be said that the viole d'amour is fourteen-stringed, seven playing and seven in sympathetic vibration. The viole de gamba has six strings in bass and tenor, registering with a tone comparable to both viola and cello. The quinton, five-stringed, was the viola of its period. The basse de viol, resembling a small modern double bass, has only four strings, and is played like a cello.

* * *

At the celebratory banquet, speeches were made by Mrs. Maschal, Mrs. Du Pont (who presented Mrs. Maschal with an illuminated set of resolutions from the society) and Messrs. Rose, Rosenbaum, Carey (conductor of the Bethlehem Bach Festival) and Leonard Liebling.

# Stillman-Kelley Symphony Premiered in Cincinnati

(*Special telegram to the Musical Courier*)

CINCINNATI.—Immediate success greeted the world premiere of Edgar Stillman-Kelley's new symphony entitled Gulliver, His Voyage to Lilliput, which was performed by the Cincinnati Symphony Orchestra on April 9 under the masterly baton of Eugene Goossens. The score, which is a superb musical structure, was brilliantly played by the orchestra, and a tremendous ovation was accorded composer and conductor by the audience.

M. D.

# NEW YORK CONCERTS

APRIL 6

**Oratorio Society of New York** Elijah was sung by the Oratorio Society for the first time since 1928 in Carnegie Hall under Albert Stoessel, the chorus of several hundred vocalists assisted by the following soloists: Jeannette Vreeland and Alma Milstead, sopranos; Grace Leslie, contralto; Earl Weatherford, tenor; and Frederic Baer, baritone. The orchestra of the Oratorio Society had Charles Lichter as concertmaster, and Hugh Porter was the organ accompanist.

A capacity audience heard the Mendelssohn work given a resounding and musically impressive performance. The dramatic qualities of the score registered strongly in the Stoessel reading. Many of the choruses were done with enkindling tonal beauty. Among the soloists, Miss Vreeland scored particularly for her voluminous voice of full and opulent quality; Miss Milstead had exactly the right clear and disembodied tones for the second soprano part. Miss Leslie gave impressive breadth and dignified musicianship to her solos. Mr. Weatherford made particular impression with his soulfully sung and resonant-toned contributions. Profesional authority and virile, expressive voice marked Mr. Baer's singing of the dramatic role of Elijah. The orchestral playing was finely adequate in most instances. The audience gave extended ovations at the end of each half to all participating.

**Bentley School Fund Concert** An all-American program was offered a large and demonstrative audience at the Barbizon-Plaza on Tuesday evening as a benefit recital for the Bentley School Scholarship Fund. The artists were Henry Hadley, composer and pianist, who played his piano quintet in A minor with the cooperation of the Perole String Quartet (Joseph Coleman, violin; Max Hollander, violin; Lillian Fuchs, viola; and Ernest Silberstein, cello) and Martha Atwood, soprano, who sang songs by Arthur Bergh, Horace Johnson, Wintter Watts, Roland Farley, William Cook, Henry Hadley and Mana-Zucca, accompanied at the piano by Edna Sheppard.

The concert began with a presentation by the Perole Quartet of Frederick S. Converse's third string quartet in E minor. Excellently interpreted by the foursome, nevertheless the work lacked appeal except for portions of the *andante* movement. It is commonplace music well scored but uninteresting in treatment and rather trite in expression. Miss Atwood gave artistic interpretations of the songs she had selected. Vocally, she sang with fine phrasing and with tones that floated and were well supported by good breathing. The artist was applauded zealously and added encores after each group.

The Hadley quintet, although written in 1904, bears the marks of time with dignity. It is frankly romantic in design but the composition has an exquisite form and abounds with charming melodies scored with skill. The audience showed extended approbation for the polished interpretation Dr. Hadley and the quartet gave the opus.

**Helen Frederick** Helen Frederick, pianist, was introduced to New York audiences at Town Hall on Tuesday night in a program of interesting and musicianly content which comprised Bach's chromatic fantasy and fugue, fantasy and sonata in C minor of Mozart, the symphonic variations of Schumann and Albeniz' Iberia (first book). Miss Frederick plays with simplicity and deft approach. Her technic is excellent, and she has a tone which combines force with finesse. Perhaps due to the nervousness of a debutante, she did not give her expressive powers full play, with the result that her playing somewhat lacked in shading. This was compensated for to a large extent by the taste and devotion of her interpretations. A sizable audience applauded Miss Frederick.

APRIL 7

**Alexander Culbertson** A second recital for this season by Alexander Culbertson, Russian violinist, was the attraction at Carnegie Hall on Wednesday night. His somewhat originally compounded program included Grieg's sonata in C minor (op. 45), with Nicolas Kopeikine, his accompanist, as piano collaborator; the *allegro maestoso* from Paganini's concerto in D major (with the Sauret cadenza); the unaccompanied Bach *adagio* and fuga in A minor; the *allegro moderato* from Wieniawski's concerto in F minor, and Paganini's Nel Cor Piu Non Mi Sento for solo violin. Such a collection gave opportunity for virtuosic display in many contrasted phases. Mr. Culbertson did not seem particularly happy in the placid, songful measures of the Grieg sonata, and there was little repose and stylistic felicity in his reading, though it had tonal richness and spirit. In the other works he displayed to better advantage his gifts as a technician, if there were some erratic tempi and rough bowing effects in the performances of the violinist. The audience was a large one, extremely warm in its appreciation.

**Alexander Semmler** Town Hall continued to major in pianists on Wednesday night,, when Alexander Semmler appeared there. Mr. Semmler has played frequently over the air, but this was his first New York recital. He opened with Schubert's Wanderer Fantasy, proceeded to the exacting keyboard task of presenting the twelve etudes of Chopin's opus 25, and after the intermission went on to piece of Reger, Scriabin, Debussy, Moszkowski and his own arrangements of the Negro spiritual Deep River and the Habanera from Carmen. This comprised an interesting program, shrewdly selected for both musicianship and audience appeal. Mr. Semmler encompassed this list creditably, his technical average being generally equal to the demands put upon it, and his interpretations being in good taste if not always exceptionally dynamic. His audience was unusually large, and cordial applause rewarded the recitalist.

**Thea Behrens** Thea Behrens, mezzo-soprano, was presented in a song recital in Steinway Hall on Wednesday evening. It was the debut appearance of this young New Yorker of likeable personality, who had studied in Europe with Felia Litvinne and Camille Decreus and coached with Theodor Leierhammer. In her singing of certain German Lieder, notably in Erich Wolff's touching and naive Du bist so jung, Miss Behrens showed personal appeal and simplicity, as well as tones of individual quality and lyric expressiveness. Her performance of a taxing list included works by Handel, Durante, Bach, Wolf, Fauré, Duparc, Debussy, Rebecca Clarke, Armstrong Gibbs and Marshall Kernochan. Marion Kahn was the accompanist. The audience received her work warmly, and many encores were added.

**Leslie Frick** The warm mezzo-soprano voice of Leslie Frick was heard at the Barbizon-Plaza on April 7 in a program which contained for the most part Lieder of Brahms and Strauss, Ravel songs, and three arias of Beethoven, Haydn and Handel. Miss Frick has a naturally lovely vocal quality, but it is not given its full extent of beauty because of a back placement. Thus her good range loses some of its effectiveness and she occasionally forces tones. Miss Frick is an actress, and her body falls easily into the mood of her song. Since her voice also responds to a sympathetic understanding of all she sings, each selection becomes delightful for her listeners. Theodore Walstrum was effective as accompanist at the piano.

APRIL 8

**Haarlem Philharmonic Society** The fifth and last morning musicale of the current Haarlem Philharmonic Society season filled the Grand Ballroom of the Hotel Waldorf-Astoria to overflowing. The program was a perfect complement to the fresh spring weather. The first guest artist, Richard Crooks, was in exceptionally fine voice. He spun his phrases into golden strands, weaving them into shimmering, haunting song. Such selections as Serenade by Haydn and If Thou Be Near, the artist sang delightfully, and the flowing lyricism of the hackneyed Flower Song from Carmen became fresh and thrilling in his reading. Mr. Crooks also sang two of Frank La Forge's loveliest songs, with the composer at the piano. Mr. La Forge was the impeccable accompanist all through the song portion of the program.

Genia Nemenoff and Pierre Luboshutz formed a duo-piano team of distinguished character. Both artists play in a poised, authoritative manner, and such numbers as Bach's Sicilenne and Fantaisie by Rachmaninoff gave particular pleasure to the audience. The fusion of their art demonstrated that there was a spiritual and mental union between the artists. Encores were called for and the audience responded with a generous mead of applause.

**Philharmonic Orchestra** Artur Rodzinski's program for the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra at Carnegie Hall had both weight and brightness; it was, in fact, one of the most characteristic lists the Cleveland conductor has given in New York this season.

Haydn's Sinfonie Concertante (for solo violin, cello, oboe, bassoon and orchestra) furnished uncommon material with winsome music, and typical facture of the still towering master. Rodzinski led with an understandingly light hand. To continue the classical vein, the program included Mozart's D minor piano concerto, with Jose Iturbi as the soloist. That artist's unfailing musical taste and smooth facility (previously established in the Mozartean repertoire) again found delightful expression and won unstinted applause. Iturbi does not make many appearances in New York at the keyboard, a fact which his local followers deplore greatly.

The modern part of the Rodzinski offerings consisted of the brilliant first symphony by Shostakovitch and the humorous suite from Walton's Facade. The conductor gave a richly imaginative and warm-blooded version of the former; and with the latter displayed full response to its witty implications. The listeners were justly generous in their unabating enthusiasm.

The excellent players in the Haydn number were Messrs. Piastro, Schuster, Labate, and Kohon, the "firsts" of their respective sections of the orchestra.

(*Continued on page* 12)


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## New York Concerts

(*Continued from page* 10)

APRIL 9

**Tom Emlyn Williams** This young man of ebullient personality, was heard in Town Hall recital on Friday. He revealed a baritone voice of ample size and a smoothly developed scale, with an easy production, which unfortunately could not be displayed to full advantage because of a bad cold. Mr. Williams, however, rose above this in spirit and with gusto delivered such Lieder as Der Strom and Salamander by Brahms and Chanson Bachique by Gretry, indicating that in delivery he is far better equipped to bring vigor and joy to his public than subtlety and gloom. His audience was well-sized and exceptionally enthusiastic. Justin Williams played neat accompaniments at the piano.

**Constantine Stronghilos** Chopin and Schumann occupied most of the Town Hall recital program which Constantine Stronghilos, winner of the Ossip Gabrilowitsch scholarship at the New York College of Music, gave on Friday night. Mr. Stronghilos presented Chopin's sonata and scherzo in B minor, ballade in F minor and a nocturne, and the Etudes Symphoniques of Schumann. In closing he played Jacob Weinberg's Danse Hebraique, a brace of "Pickwick" sketches by Niemann and the Man lebt nur einmal waltz (Strauss-Tausig). The pianist, who formerly appeared here as a boy pianist in 1929, gave an excellent account of this list, exhibiting a sound and well developed technic and a warm and colorful temperament. His is an art reaching toward a vigorous maturity; as yet, there is evidence of slight over-balance of effects, but the faults are those of an eager and earnest musical nature, and seem destined to be absorbed into the general competence of a virile talent. A large audience listened intently and applauded heartily.

APRIL 10

**National Orchestral Association** For its final concert in the Mozart - Beethoven series, the National Orchestral Association (Leon Barzin, conductor) gave a Saturday matinee in Carnegie Hall, devoted to the Don Giovanni Overture and A major piano concerto by the former; and the Coriolanus Overture and B flat piano concerto by the latter. In the keyboard compositions, Mischa Levitzki was the soloist.

As before, under the informed and illuminative Barzin, the youthful ensemblists played with exactitude, vital tone and musical enthusiasm. Their accompaniments were of unusual worth.

Levitzki, who does not make many orchestral appearances in the metropolis these days, pleased his old-time admirers with penetrative readings, convincing in style, and tasteful in sound and technical treatment. It was especially timely for him to resuscitate the Beethoven work, a frankly ornamental opus written before the master had begun to make his piano concerti into symphonic scores. The B flat example has adorable melodies, and ends with an altogether charming *rondo*, done crisply and gaily by Levitzki. He had every reason to be proud of the plaudits he garnered.

It should be mentioned that while the cadenza in the Mozart concerto was the composer's own, the one used in the Beethoven (first movement) was by Levitzki—a smooth and atmospheric piece of writing.

**Arthur Mahoney and Thalia Mara** Saturday evening in the auditorium of the Juilliard School of Music a dance recital was given by Arthur Mahoney and Thalia Mara. Assisting artists for the occasion were Suzanne Bloch, player of lute, virginals and harpsichord; Frederick Dvonch, violinist; Jeronimo Villarino, guitarist; Florence Geschwind, cellist; Leonard Matthews, jazz pianist; and Jack Radunsky, pianist. Mr. Mahoney and Miss Mara, who appeared in both solo and duo dance numbers, divided their program material into four schools of terpsichorean endeavor; first were numbers inspired by music of the Sixteenth Century; next came dance movements based on the styles of the Eighteenth Century French Court; the third group contained a colorful display of Spanish choreography; and part four, certainly a departure from conventional dance recital routine but nevertheless eminently successful, was a comic version of today's Lindy Hop. This last was interpreted to a piano arrangement of Stompin' At The Savoy played by Mr. Matthews.

The dance selections were interspersed with solo items performed by Miss Bloch and Mr. Villarino. The remaining artists furnished off-stage music for the dancers. From the audience point of view the evening was highly enjoyable and heavy applause and frequent recalls were in order.

APRIL 11

**Philharmonic Orchestra** A modern program given in cooperation with the League of Composers included the first performances by the Philharmonic Orchestra under Artur Rodzinski, of Aaron Copland's Dance Symphony and Honegger's Le Roi David. The latter work was sung in English for the first time in New York and enlisted Agnes Davis, soprano, Anna Kaskas, contralto, Frederick Jagel, tenor, Richard Hale, narrator, and the chorus of the Schola Cantorum, trained by Hugh Ross.

The Copland score was derived from an unperformed ballet, from which the composer in 1929 extracted a suite of three dances. The work won a $5,000 prize offered by RCA-Victor and was premiered by the Philadelphia Orchestra under Stokowski in 1931. Its three movements are contrasted in mood, the first vivacious, the second discordantly lyrical, and the last syncopated and lively. The scoring shows an expert hand, if the material seems at times somewhat tenuous and over-elaborated. The reception was cordial, and the composer bowed from a box.

Honegger's symphonic psalm, sung in New York on various occasions since 1925, made its accustomed effect. The artists sang well, though their diction was not distinct save in the case of Mr. Hale, the narrator. Miss Davis revealed a beautiful voice, used with much artistry. Miss Kaskas gave substantial and well-modulated tones to her solos, and Mr. Jagel was a fine tenor protagonist. There was an ovation for Dr. Rodzinski, Mr. Ross and the soloists.

**Augusta Scheiber** A debut recital by Augusta Scheiber, pianist, who has previously appeared in joint concerts and as radio soloist with orchestra, was given in Town Hall on Sunday evening. The young artist presented an opening group of Mendelssohn (songs without words in A flat major and B minor, Scherzo a Capriccio, and etude in F major), played with exactness and dynamic clarity. The Busoni transcription of Bach's toccata in C major was done with vigor and broad tonal qualities. The Beethoven sonata in A flat major and three intermezzi and the rhapsody in E flat major from Brahms' op. 119 were the concluding numbers. The audience was cordial and requested encores.

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## Kansas City Music Club Convention Has Program of Wide Interest

### Musical Events Include Operatic Program—Sorority and Recital Lists Applauded

KANSAS CITY, MO.—The Missouri Federation of Music Clubs held their annual convention at Hotel Muehlebach on March 31-April 1-2-3. Mrs. John Alexander Jardine, of Fargo, North Dakota, president of the National Federation of Music Clubs was the honor guest, speaking at the banquet April 1, at the choral concert, the evening of April 1, at the operatic concert April 2 and at the Kansas City Musical Club tea in honor of convention visitors, April 2. Mrs. Charles H. Green, Missouri State president, was hostess. And Mrs. Grover L. Dunn of Arkansas City, Kansas, State President of the Kansas Federation, was guest speaker for the luncheon April 1 when Mrs. Thomas Bowles sang Mrs. Dunn's songs. Mrs. Tyree G. Newbill, chairman of Music in Religious Education presented the Choral Concert which featured The Sovereign Singers, Joplin, Missouri (Oliver Sovereign, director) in Clokey's Flower of Dreams and Buchanan's April; The Independence Avenue Christian Church Choir (Hans Feil, director) in Matthews, Macfarlane and Candlyn numbers and the Western Dental College Glee Club (Dr. Lyndal Davidson, director) in Burleigh and Mozart numbers. Joseph Burns, organist, Mrs. George Wieda, pianist, and Thusnelda Bircsak, organist, also appeared on this program.

#### OPERATIC PROGRAM

The operatic program in costume for convention visitors on April 2 under the direction of Mrs. A. J. Colt was particularly successful. Mrs. Stuart Chambers of St. Louis sang je suis Titania from Mignon; Grace Nelson McTernan projected a Puccini aria; and Mrs. Louis Pearson contributed an aria from Nadeshda. Winifred Lee Goldsborough, Mrs. Ted O'Sullivan, Mrs. W. B. McElroy (S. A. I. members) Paul Fraser, George Clay, Garnett Fowler, Elliott Nathan, Mrs. Ross H. Rheem and George Reem gave a splendid account of the second act of the Marriage of Figaro (Mozart) which Miss Goldsborough directed. Rose Ann Carr-Millsap, Mrs. Paul Barnett, Mrs. W. J. Crawford (members of the Mu Phi Epsilon) George Lovesee, Larry Siegle and Louis Bond projected very well the sextette from Mozart's Don Giovanni under the direction of Harold Van Duzee.

Carl Busch's Omaha Indian Love Song was presented by Forrest Schulz, conductor, and the Kansas City Conservatory String Orchestra for the banquet, April 1. The Sigma Alpha Iota String Ensemble and the Lombardi Quartet also participated.

#### CLUB EVENTS

The program presented by the Kansas City Musical Club featured Powell Weaver's Exaltation for piano and organ with Gladys Schnorf and Paul Larey, protagonists; Edmund Haines' sonata for violin and piano projected by the composer and Joseph Lefkowitz, violinist; American songs by Mrs. W. J. Crawford with Gayle Giles Lovesee accompanist and three papers Supremacy of Art, Music and Literature read by Lucy Parrott, Ida Simmons Ferris and Mrs. Lee Riley.

The Kansas City Musical Club presented a Local Composers program on March 8. Powell Weaver, Carl Busch, Carl Preyer, Charles S. Skilton, N. De Rubertis, Thusnelda Bircsak, Lalla Ryckoff, Geneve Lichtenwalter, Mrs. Sam Roberts, and Edna Forsythe were represented. Lucy Parrott was the program chairman.

#### RECITALS

Kathryn Newman, soprano and Willis Quant, pianist, collaborated in a recital of merit before a select audience at the Kansas City Art Institute on April 4. Miss Newman sang with artistry Spanish and English song groups and Una voce poco fa from Barber of Seville. Young Quant's numerous gifts were advantageously employed in the MacDowell concert etude and Liszt, Chopin and Prokofieff items. Mrs. Frederic Shaw was at the piano for Miss Newman.

Mary Felts repeated her Town Hall, New York, concert of Mozart, Beethoven, Griffes, Debussy and Villa-Lobos numbers before a fairly large audience on March 14. She displayed fine technical equipment and was most successful in the modern items.

#### MU PHI EPSILON IN SCHUMANN PLAY

Mu Phi Epsilon's local chapter presented a musical playlet in costume entitled An Evening with Robert and Clara Schumann on March 23, with distinct success before a large audience. Incidents, characters and music of the period were employed. Mrs. Cary Barney ably delineated the pianistic virtuosa Clara Schumann and Edmund Haines as Johannes Brahms was splendid. Mary Craig French as Jenny Lind brought pleasurable moments with Eckert's Swiss Echo Song. Mrs. Barney contributed Schumann and Mr. Haines, Brahms numbers. Vocal and instrumental ensembles completed the varied fare. Mr. and Mrs. Harold Van Duzee were the production managers.

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# Boston Has First Ring Cycle in Fifteen Years by Metropolitan

### Tristan Launches Ten Days' Season of Superlative Interest and Varied Repertoire—St. Matthew Passion Done at Pension Fund Concert of Symphony Orchestra

BOSTON.—The Metropolitan Opera Association of New York opened its annual spring engagement at the Boston Opera House with a brilliant performance of Tristan und Isolde on April 1. The engagement for this year had been lengthened from one week to ten days, with twelve performances, but this fact was not sufficient to satisfy the demands of Bostonians for first-class (and high-priced) opera. As the season began the houses were sell-outs with the exception of a single matinee, which will undoubtedly be sold out as the season progresses. Thus it is possible to predict with practical certainty the establishment of a record unique in Bostonian operatic history—perhaps elsewhere as well—twelve consecutive performances, within ten days, sold out at top operatic prices. The opera-fever has got Boston and got it bad. It is a reasonably good prediction, too, that the Metropolitan will come here for two weeks next season, assuming the details of schedule can be satisfactorily worked out.

For the most part Bostonians have been regaled with productions similar in quality—and quantity—with those which were so profitable (if that is the word for it) in New York earlier in the season. The opener found in the cast Kirsten Flagstad, with a vocal indisposition which did not, however, prevent her from doing some marvellous things. The heroic Lauritz Melchior was the Tristan; Emanuel List the King Marke; Karin Branzell the Brangaene; Julius Huehn the Kurvenal; and Arnold Gabor the Melot. The splendid performance was directed with uncommon spirit by Artur Bodanzky.

#### Coq d'Or and Pagliacci

On April 2 there was a double bill, consisting of Coq d'Or and Pagliacci. In the first the Bostonians were delighted with the Queen of Lily Pons, the King Dodon of Ezio Pinza (who practically stole the show), General Polkan of Norman Cordon, Prince Guidon of Giordano Paltrinieri, Prince Aphron of Wilfred Engelman, Doris Doe's Amelfa, and the Astrologer of Nicholas Massue. Thelma Votipka was the voice of the cockerel. Gennaro Papi conducted. In Pagliacci the principal singers were Hilda Burke, Arthur Carron, Lawrence Tibbett, Giordano Paltrinieri and George Cehanovsky, with Papi again in the conductor's seat.

#### Das Rheingold

An uncommonly engrossing presentation of Das Rheingold, rarely performed in these precincts, occupied the matinee on April 3. Artur Bodanzky conducted the vivid performance, in which the singers were Friedrich Schorr as Wotan; René Maison as Loge; Karin Branzell as Fricka; Dorothee Manski as Freia; Julius Huehn as Donner; Han Clemens as Froh; Eduard Habich as Alberich; Karl Laufkoetter as Mime; Norman Cordon as Fasolt; Emanuel List as Fafner, and Doris Doe as Erda.

#### Il Trovatore

On the evening of the same day Il Trovatore was presented, with Papi conducting a spirited orchestral performance. Elisabeth Rethberg was the Leonora; Giovanni Martinelli the Manrico; Bruna Castagna the Azucena (who also stole the show); Thelma Votipka the Inez; Carlo Morelli the Count di Luna; and Ezio Pinza the Ferrando. The chorus sang not only with gusto and spirit but also with resonance and good vocal quality.

#### Die Walküre

On April 5 the performance of the "Ring," which Boston has not witnesesd in entirety in a decade and a half, was resumed with Die Walküre. The performance, again familiar from the high standard achieved earlier in the season in the metropolis, enlisted the services of Kirsten Flagstad as Brünnhilde; Elisabeth Rethberg as Sieglinde; Karin Branzell as Fricka; Lauritz Melchior as Siegmund; Emanuel List as Hunding; and Friedrich Schorr as Wotan, not to omit the conductor, Artur Bodanzky, who has evidently surpassed himself in Boston.

*GERTRUD RUENGER,*

*new Austrian soprano of the Metropolitan Opera. One of her roles was the Brünnhilde of Götterdämmerung in the Metropolitan production of March 20.*

#### La Traviata

La Traviata was presented on April 6, with Bidu Sayao making a decidedly favorable impression in the principal role on the occasion of her Boston debut. Richard Crooks was unable to appear as scheduled in the part of Alfredo, but Frederick Jagel took over the part without any effort whatever. Lawrence Tibbett, a Boston favorite, sang the music allotted to the elder Germont. Ettore Panizza conducted.

#### Siegfried

Siegfried, almost a total stranger to a Boston theatre during the present generation, was heard on April 7, again with the marvellous effect product in New York by the same performers: Flagstad as Brunnhilde; Doris Doe as Erda; Stella Andreva as the Voice of the Forest Bird; Melchior as the quintessential Siegfried; Schorr as the Wanderer; Eduard Habich as Alberich; and Bodanzky as the magician in the conductor's chair.

#### St. Matthew Passion Sung

As to concerts they have recently been light—fortunately for the hard-pressed reviewer. The big event of the preceding week, on March 26, was the presentation of Bach's Passion According to Saint Matthew.

The performance, which must unfortunately be reported at second-hand, was for the benefit of the Pension Fund of the Boston Symphony Orchestra, which naturally furnished the instrumental forces under Dr. Koussevitzky. The chorus was composed of members of the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists, too, were for the most part, the same as had taken part in two performances last season—Jeannette Vreeland, Kathryn Meisle, Keith Falkner, John Priebe and Fritz Lechner. By all accounts an audience that filled Symphony Hall heard a wonderful re-animation of the noble music of Bach. The important instrumental solo parts were entrusted to Dr. Ernst Victor Wolff, harpsichordist, and Richard Burgin, violinist.

#### Matinee Concert

The Boston Orchestra under Koussevitsky presented on April 6 the fifth of its extra Tuesday matinee series, devoted this season to outstanding works of the nineteenth century. The program consisted of César Franck's symphony and Rimsky-Korsakoff's Scheherazade, and both works were magnificently played before a large and enthusiastic audience.

#### State Orchestra Appears

Burle Marx, a Brazilian musician, appeared as guest conductor of the State (WPA) Symphony Orchestra at the Majestic Theatre on April 4, presenting a program consisting of the Freischütz Overture, his own Old Masters' Suite arranged from music of the seventeenth and eighteenth centuries, Beethoven's seventh symphony and music by fellow-South Americans—Pascual de Rogatis, Villa-Lobos and Oscar Lorenzo Fernandez. Mr. Marx proved to be a resourceful conductor whose principal concern—and wisely under the attendant circumstances—was with line and the more obvious interpretative elements. There was sufficient indication, in addition, of a scholarly, authoritative approach to music like the seventh symphony.

M. S.

### *Ginette Neveu in Oklahoma City*

OKLAHOMA CITY, OKLA.—Ginette Neveu, seventeen-year-old French violinist, was presented in concert on March 16, as the third attraction in the Artists' Series. Her brilliant playing of a heavy program brought warm applause from an appreciative audience. This young woman has the depth and maturity of a finished artist in addition to surety of tone and technic.

Local music lovers heard for the first time the Strauss sonata. Wolfgang Rebner at the piano co-operated to make this performance a thing of beauty. Perhaps the most satisfying work on the program was the Tartini-Kreisler variation on a theme by Corelli.

F. P. H.

### *Mildred Hartley's Engagements*

Mildred Howson Hartley, mezzo-contralto, recently was soloist for the Episcopal Actors Guild at the Little Church Around the Corner, New York. Her accompanist was Elise Eckert, who also played piano solos. Mrs. Hartley sang the Page's Song from The Huguenots, songs by Stravinsky, Frank A. Howson, Lieut. Charles E. Howson, Basset and Hope. A return recital was requested.

On March 17, Mrs. Hartley appeared with the Soloists Ensemble for the Y. W. C. A. Musical Society of Jamaica, L. I. Mrs. Hartley was contralto soloist in Maunder's Penitence, Pardon and Peace, sung on Palm Sunday at St. Gabriel's P. E. Church. She also sang in the Easter service of this church.

### *Phi Sigma Mu Biennial in Potsdam*

Zeta Chapter of Phi Sigma Mu, national honorary fraternity, will act as host for the sixth biennial convention of the fraternity to be held in Potsdam, N. Y., May 7-9. Delegates from the six chapters located in Bowling Green, O.; Indianapolis, Ind; Cincinnati, O.; Louisville, Ky.; and Potsdam, participate in the program. Varied musical entertainment has been arranged including concerts by the Symphonic Choir, Symphony Orchestra, Phoenix Club, Men's Glee Club, Male Quartet, String Quartet, and Band of the Crane Department of Music of the Potsdam State Normal School. The annual May Festival will be held in Potsdam at the same time.

### *Griffith Bratt Gives Final Peabody Scholarship Recital*

BALTIMORE, MD.—The last of the series of scholarship recitals took place in the concert hall at the Peabody Conservatory of Music, April 14, when Griffith Bratt, the holder of the Organ Award, was the soloist. Mr. Bratt, who is completing his third season of scholarship study, is giving this recital as one of the requirements of the scholarship that a public recital be given at the end of the last term of the award. Mr. Bratt is a pupil of Louis Robert.

### *Cara Verson Concludes Eastern Tour*

CHICAGO.—Cara Verson recently returned from an Eastern tour, which, among other concerts, included a Town Hall recital in New York, a causerie-recital on Spanish music at Brooklyn Academy of Arts and Sciences, and at the International House, Columbia University, New York. Mme. Verson also made several radio broadcasts. She will give her causerie-recital on Spanish music, Vistas of Spain, in Minneapolis at the Institute of Arts on April 23.


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# Stokowski Premiers McDonald Concerto For Two Pianos with Philadelphians

### Jeanne Behrend and Alexander Kelberine Soloists—Hofmann Plays with Curtis String Quartet—Tabuteau Woodwind Ensemble Appears—Civic Opera Stages Tristan

PHILADELPHIA.—The Philadelphia Orchestra concerts of April 2 and 3 marked the return of Leopold Stokowski to the conductor's stand for the last three weeks of the orchestra's season.

Stokowski's transcription of the Bach fugue in G minor was the opening number of the program. It was impressive in its orchestration, but disappointingly omitted quite a part of the original. The Brahms C minor symphony came next and was magnicently done. In this work, Dr. Stokowski again demonstrated his unusual command of the orchestra, and his ability to gain certain effects which he alone seems to achieve.

The first performance anywhere of a new concerto for two pianos by Harl McDonald was the feature of the second part of the program. Jeanne Behrend and Alexander Kelberine played the solo parts with fine tonal and technical skill, also catching and portraying the feeling of the work, particularly in the last movement, which is a North Mexican dance, called Juarezca. The slow movement was in theme and variations form and was excellently played. Both soloists were warmly received. Mr. McDonald was present and came out to share in the applause.

The final number was from the third act of Parsifal, a transcription made by Dr. Stokowski and always popular with audiences here, in spite of its length and almost continuous mood of solemnity. Dr. Stokowski was enthusiastically welcomed.

#### WOODWIND ENSEMBLE AT CURTIS INSTITUTE

On April 4, students of Marcel Tabuteau in woodwind ensemble gave a rare and delightful concert in Casimir Hall of the Curtis Institute of Music, with Mr. Tabuteau conducting.

The opening number was the Beethoven quintet in E flat major (op. 16) for piano and woodwind. Jorge Bolet, pianist and graduate student of David Saperton, was the assisting artist, Harry Shulman, oboe; Bernard Portnoy, clarinet; Herbert Pierson, French horn; and Richard Barron, bassoon, completed the quintet. Under Mr. Tabuteau's skillful and sympathetic direction, this group did beautiful work, showing delicate shading and phrasing, which are so noticeable in Mr. Tabuteau's own work as first oboist of the Philadelphia Orchestra.

Aubade by Paul de Wailly was pleasing as played by Albert Tipton, flute; Mr. Shulman, oboe; and William McCormick, clarinet. Stravinsky's pastorale was given a fine interpretation by Mr. Tabuteau, and excellent performance by George Morey, flute; Mr. Shulman, oboe; Mr. McCormick, clarinet; Martin Fleisher, English horn; and Mr. Barron, bassoon. Frederick Jacobi's scherzo, well played by Messrs. Tipton, Shulman, Barron and McCormick and Mason Jones, French horn, was interesting. The composer was present and was called on to rise by Mr. Tabuteau. Rhapsodie by Joseph Jongen was finely done but seemed long and involved. Those appearing in it were Jorge Bolet, piano; Julius Baker, flute; Shulman, Portnoy, Jones and Barron on oboe, clarinet, French horn, and bassoon respectively. The closing number was a charming work, Pastorale variée dans le style ancien (op. 30) by Gabriel Pierné, filled with rhythm and humor. The latter was gracefully brought out by Mr. Tabuteau, with his group following him perfectly. Messrs. Baker, Shulman, McCormick, Barron, Zegler, Jones, Statter were the performers on the following instruments—flute, oboe, clarinet, bassoons, French horn and trumpet. Each group of performers was recalled many times after the numbers, and Mr. Tabuteau received a rousing ovation at the close.

#### TRISTAN UND ISOLDE SUNG BY CIVIC OPERA

An excellent performance of Wagner's Tristan und Isolde was given by the Civic Grand Opera Company of Philadelphia in the Academy of Music on April 6, with Fritz Mahler, nephew of Gustav Mahler, as the superb conductor.

*EDWARD MOLITORE*

*as Cavaradossi in Tosca. Mr. Molitore was heard as King Herod in Salome under the baton of Eugene Goossens by the Cincinnati Symphony Orchestra. He also sings on the opening night of the Cincinnati May Festival and in Goossens' opera Judith when this is given in concert form. He is also to appear with the Detroit Civic Opera for the seventh consecutive season.*

Dorothee Manski, of the Metropolitan Opera, was the regal Isolde. Her portrayal of the part was masterly, vocally and dramatically. Her voice is powerful yet of beautiful quality, distinctly of the dramatic type so necessary for this role. Her singing in the love duet and in the Liebestod was of the finest. Her histrionic ability was equal to her singing, as she convincingly portrayed the many emotions experienced by the heroine. Her triumph was complete and she was called before the curtain many times.

Arthur Gerry was also a good Tristan; although his voice was a bit light for the role, he used it with excellent skill and taste. He did good dramatic work particularly in the final act, where he rose to heights.

Francis Rowe was vocally splendid as Kurvenal, Thea Gerson as Brangäne exhibited a beautiful voice well used, and with considerable power and dramatic elements. Elwood Hawkins was a satisfactory Melot, while Henri Scott was a good King Marke. Clyde Keutzer took the part of the Shepherd and the Sailor's Voice, Theodore Bayer was the Steersman.

Mr. Mahler did a magnificent piece of conducting, being perfectly familiar with the score, and leading the orchestra through the glorious music with a master hand, at the same time keeping all principals well in hand. He was treated to an unusual ovation at the close, being met with cheers.

Francesco Pelosi was the director general, and Benjamin Altieri was the stage director. To each of these men goes high praise for the performance.

#### JOSEF HOFMANN AND CURTIS STRING QUARTET

One of the most popular faculty recitals of the season at the Curtis Institute of Music took place at Casimir Hall on April 8, when Dr. Josef Hofmann, director of the Curtis Institute appeared, with the Curtis String Quartet collaborating. The small hall was filled to capacity, and many were unable to gain admittance.

Dr. Hofmann and Curtis Quartet (Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola; and Orlando Cole, cello) played the powerful Brahms quintet (op. 34) for piano and string quartet. It was given a superb performance through all of the four movements. Of particular beauty was the *andante*, in which the glorious tone of Dr. Hofmann was so evident, while the members of the quartet also brought out the beauties of their individual parts. The graceful *scherzo* was followed by the brilliant *finale*, the entire work drawing a storm of applause from the listeners.

The second part of the program was devoted to the twenty-four preludes of Chopin, superbly played by Dr. Hofmann. In response to the tremendous enthusiasm, Dr. Hofmann played two encores. M. M. C.


# CHARLOTTE BOERNER

*International Prima-Donna Soprano*

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**San Francisco Symphony Orchestra,** Civic Auditorium, Apr. 4, 1937
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—*San Francisco Chronicle, Alfred Frankenstein*

"Has never sung so beautifully here as she did yesterday . . . good to know she returns for the opera season . . . purity of voice and simplicity of style . . . won an ovation."—*San Francisco News, Marjory M. Fisher*

"An artist of extraordinary freshness of tone and distinction of style."
—*San Francisco Examiner, Alexander Fried*

**"Elektra" with New York Philharmonic-Symphony,**
March 18, 19, 21, 1937
ARTUR RODZINSKI, Conductor

"Chrysothemis admirably represented by the fresh voice and true simplicity of feeling . . . unusual gifts . . . sang as one who lived her part in the drama."
—*N. Y. Times, Olin Downes*

"Sang expressively and with a beauty of tone not commonly encountered in Strauss music dramas."—*New York Sun*

**"St. John Passion," Carnegie Hall, N. Y.** March 17, 1937
HUGH ROSS, Conductor

"Fresh quality of the voice . . . and her musical feeling were manifest in the difficult and elaborate solo aria."—*New York Times, Olin Downes*

CHARLOTTE BOERNER
AS MADAME BUTTERFLY

**San Francisco Symphony Orchestra,** Civic Auditorium, Feb. 26, 1937
PIERRE MONTEUX, Conductor

"Gets ovation . . ."—*San Francisco News, Marjory M. Fisher.*
"Boerner praised . . . sang admirably."
—*San Francisco Examiner, Alexander Fried*

"Her appearance with the San Francisco Opera Co. was one of the hits of the year . . . enriched with powerful, beautiful tone . . ."
—*San Francisco Chronicle, Alfred Frankenstein*

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# Generous Music Offerings Mark Chicago Spring Week

## Milstein in Recital—Illinois Orchestra Does Borowski Symphony—Three Soloists Heard with Marshall Field Chorus

CHICAGO.—Nathan Milstein's lone Chicago recital was unquestionably one of the important events of the current season. Heard at Orchestra Hall on April 4, Milstein won the acclaim of the throng and the admiration of the connoisseurs. Though the Bach G minor sonata for violin alone cannot be regarded as a novelty, this wizard of the bow made it sound so fresh, so colorful and brilliant without destroying any of its austere contour, as to make of the classic a gem of purity and attractiveness. In Leopold Mittmann the recitalist had a worthy coadjutor, as was testified by their performance of the Pergolesi E major sonata and the one in D minor by Brahms.

### ILLINOIS SYMPHONY ORCHESTRA

The Illinois Symphony Orchestra (Izler Solomon, conductor) featured on its April 4 program the first symphony by Felix Borowski and the Prokofieff D flat major concerto for piano with Esther Linder at the keyboard. The Borowski symphony, not heard here since premiered by the Chicago Symphony Orchestra in 1932, impressed even more favorably on new hearing and met with the full approval of an audience that taxed the capacity of the Great Northern Theatre. Esther Linder has a facile technic, and she disposed easily of the many intricacies contained in the Prokofieff concerto and, superbly seconded by the orchestra, brought out its strange beauties in bold relief. Success crowned her appearance.

### SOLOISTS WITH MARSHALL FIELD CHORAL SOCIETY

In its thirty-first annual concert at the Auditorium Theatre on April 7, the Marshall Field & Company Choral Society disclosed the vast progress made since Edgar Nelson took charge of this body of amateurs a few years ago and brought it to the point of perfection expected only from a professional choir. With the able assistance of members of the Chicago Symphony Orchestra, the 180 choristers made his mixed choir of dilettante musicians sing like routined singers, interpreting the classics and the moderns uniformly well. Thrilling was their delineation of the Hallelujah from Beethoven's Mount of Olives and no less effective their account of Peri's Invocation of Orpheus and All Men, All Things from Mendelssohn's Hymn of Praise. Rose Bampton, erstwhile contralto, is now listed as a mezzo-soprano, but on this occasion she sang arias in the repertoire solely of a dramatic soprano. In the Pace, pace, mio Dio from Verdi's La Forza del Destino, Miss Bampton rose to heights not only through the sheer beauty of a luscious voice as potent in high altitudes as in the medium register, but by an interpretation that displayed her musical intelligence and dramatic gifts. In the Vissi d'Arte, given as encore, she was equally successful. Rosa Tentoni, soprano, and Joseph Bentonelli, tenor, were the other soloists who added *éclat* to a gala performance. They gave of their best in the duet from Madam Butterfly, which necessitated an extra, the Madrigal from Gounod's Romeo and Juliet, in which both displayed vocalism of the purest type, matchless phrasing and excellent French enunciation.

The second part of the program was given to Goring Thomas' cantata, The Swan and the Skylark, which we were unable to hear. In this the chorus had the assistance of the three soloists and R. H. Harper, a baritone of the Marshall Field forces.

### SYMPHONY PROGRAM

The Chicago Symphony Orchestra season is almost over and it seems permissible at this time to congratulate Hans Lange for his effective work in this his first year as its associate conductor. Mr. Lange has had an arduous task—that of taking over the reins so long held with a master hand by Frederick Stock and of rebuilding programs prepared by the chief before illness prevented his further presiding at the podium. That all the programs went as well as they did confirms Lange's musicianship and though the concerts of April 8 and 9 held not much of particular interest, Lange and his men gave a good account of the Handel F major concerto for string orchestra and made even more of the Mendelssohn Italian Symphony, the real backbone of a rather monotonous program. Bloch's poems, Winter and Spring, not heard in several years, have retained their freshness and melancholic atmosphere as well. The Glazounoff symphonic poem, Stenka Razine and Borodin's Prince Igor dances concluded the concert.

### TARNOWSKY STUDENTS GIVE RECITAL

Music reporters as well as students and musicians in general gain much by attending the series of international programs being given by students of Sergei Tarnowsky at De Paul School of Music. The recital of April 2 was devoted to Scandinavian music and included many seldom heard piano numbers by Grieg, Palmgren, Sibelius and Melartin. The latter, seldom programmed in this part of the world, found as much favor with the auditors as his better known compatriots. Dorothy Pollen, Marie Crisafulli, Adabelle Gross, Beverly Magged and Natalie Rudeis, students from Tarnowsky's class, were credits to their able mentor and their alma mater as well.

### EIGHTEENTH CENTURY SINGERS

A novel sort of entertainment occurred at Kimball Hall on April 6 where a quartet of excellent vocalists styling themselves the Eighteenth Century Singers came unheralded and delighted an audience of huge dimensions in a unique program. Gowned in hoop skirts, wearing powdered wigs, the quartet and their gifted director and accompanist, Erma Rounds, looked ravishing to the eye and their graceful refinement and pulchritude made them friends before they had uttered a single note. Singing rounds, madrigals, minuets of the thirteenth, fourteenth, fifteenth, sixteenth, seventeenth and eighteenth centuries the combined forces of Mary O'Leary and Leota Holton, sopranos, Ethel Swindelle and Sally Radoff, contraltos, made the hall reverberate with the sonority of their voices, whilst ethereal *pianissimi* held the rapt attention of the auditors.

### ENGAGEMENTS FOR BUTLER STUDENTS

Beverly Kirk, soprano from Hanna Butler's studio, has been engaged to sing with the Chicago City Opera Company next season. Miss Kirk is singing in a concert at Batavia, Ill., on April 22. Thelma Jensen gave a program for the Muskegon (Mich.) Woman's Club on April 16. Ryta Warsawska sang for the Alliance Francaise on April 19. Frances Marie Wescott and Anvereau Smitl gave a joint program at the Beverly Hills Woman's Club last week.

### CONCERTS IN AUDITORIUM BUILDING HALLS

Recitals were given in the various halls in the Auditorium Building during the past week as follows: April 4, Harry Crismore presented a student recital of piano music in Perrin Hall; in Recital Hall, the American Conservatory of Music presented Dorothy Rice, pupil of Alexander Guroff, in a piano program; and pupils of Sylvia Berger gave a piano recital in the Rose Room. On April 11, H. B. Bartholomew presented Minnie Brillis in piano recital in the Rose Room; and Grace Keesler's piano students were heard in a costume recital in Perrin Hall.

### LEO PODOLSKY'S ACTIVITIES

Leo Podolsky was heard in joint recital with Elsa Harthan Arendt in Wheaton, Ill., for Wheaton College Music Box, on March 16. This active pianist and teacher was also one of the judges for the district contest of the National Federation of Music Clubs held in Chicago on March 24.

### WINNERS IN F. M. C. DISTRICT FINALS

Ida Krehm, piano student of Rudolph Ganz, and Roger S. Hille, tenor student of Dr. Frank Laird Waller, who have won the local, state and district contests of the Federation of Music Clubs, will represent the district (Iowa, Illinois and Wisconsin) at the national convention in Indianapolis, April 23 to 29.

### ARENDT STUDIO NOTES

Evelyn Stege, soprano, and Helen Brinkmann, contralto, sang several Mendelssohn duets on a program at Sherwood Recital Hall on February 25. Others appearing in the same hall recently included, Maxine Lagerstrom, contralto, on March 23; Glen Stark, tenor, on March 30; Helen Straube, soprano, and Winona Grinker, contralto, in joint recital on April 1; and Freida Gross, soprano, on April 6.

Maxine Lagerstrom, contralto, sang at the Park Manor Woman's Club on March 16. Marie Saviniemi, soprano, interpreted Cho-Cho-San's part in Madam Butterfly for the LaGrange Woman's Club on March 30. Marion Booras, soprano, is heard daily over the Mutual Broadcasting Company with the WGN Octet. Leona Glovatcky Jannenga, soprano, was soloist at the annual concert of the Chicago Musicians' Club of Women at Curtiss Hall on March 29, and was soloist at the Cicero Woman's Club on April 7. Minas Booras, baritone, is appearing at the Goodman Theatre in excerpts from La Traviata on April 22 for the Altrui Woman's Club and on April 30 at the Studebaker Theatre in a leading role in the opera, The Legend of the Piper.

Elsa Harthan Arendt presented a music program on Easter Sunday at the First Congregational Church of Oak Park. At the Sunrise Service her high school choir sang the Farmer Gloria in Excelsis. The senior, high school and junior choirs sang during the two morning services music by Gluck, Harvey Gaul, Kopolyof and Liszt.

### FLORENCE KASS TO SING AT BEAUX ARTS

Florence Kass, soprano, who recently made her debut in recital, will appear in joint concert with Desault Kirk, at the Beaux Arts Salon in the Medinah Club on April 18. The program comprises operatic duets, arias and folk songs in costume. Both are artist students of Mr. and Mrs. Herman Devries.

### KNUPFER PUPIL IN RECITAL

The fourth recital in Walter Knupfer's young artist-student series was given by Adelyn Davis, at the Little Theatre of De Paul University School of Music before a large audience on April 6. The program contained a group of four old French masters in the Godowsky arrangement, a Chopin and a modern group and, as the "piece de resistance," Beethoven's Appassionata, a severe test for the musician and the virtuoso. Miss Davis gave a dynamically well balanced and interpretatively convincing performance of this masterpiece, supported by a mechanical equipment fully equal to its technical demands. In the Chopin group, particularly the G flat valse and the B minor scherzo, she demonstrated the refinement of style and tone characteristic of the playing of all Knupfer students. The other numbers including Debussy's A minor prelude and Liszt's Tarantelle were given with *bravura* and aplomb.

RENÉ DEVRIES.

### *Hess to Join Chicago Conservatory*

Beginning with the summer session, Hans Hess will join the faculty of the Chicago Conservatory of Music. Recognized as a leading cellist and teacher, Mr. Hess has

*(Photo by de Gueldre, Chicago.)*

*HANS HESS*

toured extensively in concert and recital and has appeared as assisting artist with Geraldine Farrar and Mary Garden. Highest honors have been awarded Hans Hess pupils in local and nation-wide contests. Graduates from his class have achieved distinction on the concert platform and many are holding responsible positions in leading symphony orchestras and as teachers in universities and music schools throughout the country.

Born in Kiel, Germany, Mr. Hess obtained his first musical training there, studying piano, violin and cello. He came to America at an early age and Chicago has been his home ever since. When he was fifteen he decided that the cello was his chosen instrument. Mr. Hess will begin his teaching engagement at the conservatory in June.

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## Five Conductors for N. Y. Stadium

### Golschmann, Reiner, Hoogstraten, Smallens and Raudenbush Scheduled to Wield Baton—Opera and Ballet Again a Feature

The Stadium Concerts of New York mark their twentieth anniversary this summer with a gala season of symphony programs, operas and ballets. The full New York Philharmonic-Symphony Orchestra is to be presided over by five conductors. The eight weeks' season opens on June 23 and continues nightly through August 17.

For the first fortnight Vladimir Golschmann, head of the St. Louis Symphony Orchestra, is to conduct. This is his first season with the Stadium concerts. He will be followed by Fritz Reiner, whose term of directing extends for three weeks, ending July 27. The last two weeks are in charge of Willem van Hoogstraten. The special opera and ballet performances are, as usual, conducted by Alexander Smallens. The fifth conductor is an American, unfamiliar to New York—George King Raudenbush, founder and director of the Harrisburg Symphony Orchestra.

These announcements are made by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts. Mrs. Guggenheimer further announces that, of the $75,000 originally needed to cover expenses for the summer, $9,600 has already been contributed, leaving $65,400 still to be raised. Those interested in helping the Stadium are asked to send their donations to the Stadium Concerts, Inc., at 20 West 57th Street, New York, N. Y.

### *Helen Olheim Active in Opera and Concerts*

Helen Olheim, contralto of the Metropolitan Opera, has sung twenty-five times with that organization this season and is now on the spring tour, singing in Die Walküre and Faust in Boston and Faust, Mignon and Carmen in Cleveland. Her total

*HELEN OLHEIM*

number of fall and spring concerts number thirty-two. The spring engagements include: April 19, Belton, Tex.; 21st, Lafayette, La.; 23rd, Chattanooga, Tenn.; 26th, Fredericksburg, New Brunswick and the 27th, St. John (both joint recitals with Frederick Jagel); May 3, Charlottetown, Prince Edward Island; 5th, Halifax, N. S.; 7th, Muncton, N. S.; 10th, Lewiston, Me.; 13th, Buffalo, N. Y.; and the opening of the new radio station, 15th at Antralia, Ill.

## Radio Highlights

**Dialed by M. L. S.**

"Oh! oh! (squeak) (squeak) (squeak) I love those singing mice."

The dulcet sounds that went with the above lines emanated from the NBC-blue network stations on Sunday afternoon, when, as a sure sign that radio really *is* making progress, a contest of singing mice was broadcast. The lyric rodents represented cities from coast to coast and the program had its own man-made theme song. The learned judges were Walt Disney, Adela Rogers St. John, Doron K. Antrim, editor of the Metronome, and John Tasker Howard. They awarded the crowns of victory to Minnie of Memphis and Patricia of Seattle. Were you listening, Edward Johnson?

Returning from the animal kingdom to music by mere two-legged musicians, the Sunday radio firmament was, as usual, star-studded. A new luminary was introduced by WJZ's Magic Key Hour when Erna Sack's coloratura voice was heard from Berlin; this broadcast also had the familiar glories of Lauritz Melchior's tones.

The two-part broadcast of Siegfried on the Radio City Music Hall interlude was concluded, taking up the tale from where the hero, following his helpful feathered chum (Louise Bave) has started off to find Brünnhilde. Jan Peerce was a fine Siegfried; Jeanne Palmer a bright-toned Valkyrie maid; Francis Rowe, a sonorous Wotan; and Edwina Eustis, a stately Erda.

The Oxford String Quartet's recital of WQXR's early evening period included a performance of the beautiful theme and variations for flute and string quartet by Mrs. H. H. A. Beach. Milton Wittgenstein was the flutist.

Marion Talley's vocal sequence, which continues each Sunday on WEAF with Josef Koestner's orchestra, held much tonal delight. One of the loveliest numbers was Miss Talley's singing of the Mozart Alleluia.

Elliott Schenck's overture on American Indian themes, The Arrow Maker, was broadcast from WNYC by an orchestra under Herman Neuman. Philip James previously conducted this interesting score over WOR.

The General Motors promenades (WJZ) entered their second week with Jose Iturbi wielding the baton in the absence of Erno Rapee, who was ill. Orchestra and chorus were supplemented by the vocal charms of Helen Gleason, soprano, and Joseph Schmidt, tenor. Light opera made up most of this assortment.

Columbia's Ford Sunday Evening Hour presented its orchestra and chorus under Alexander Smallens, with Ruggiero Ricci playing his violin as guest soloist. The youthful Ricci purveyed a tone silk-smooth and glowing with color.

Hitting the high spots of the week: on Saturday, the Composer's Forum broadcast from WQXR sent out compositions by Alda Astori; the interpreters of this fine-textured and individual music were Salvatore M. de Stefano, Frances Blaisdell and Marjorie Tell.

A new series "Music and You" was auspiciously inaugurated on WOR by Ernest Hutcheson as piano soloist with Alfred Wallenstein's orchestra. Mr. Hutcheson made brilliant display of his keyboard gifts in Liszt's Hungarian Fantasy. Pierre Key, editor of Musical Digest, was the commentator. This initiated a thirteen-week Thursday evening sequence.

That excellent artists' recital series "The Story of the Song" resumed on Tuesday with a presentation of Colette d'Arville, soprano, and Benjamin De Loache, baritone. The programs continue weekly thereafter (except that April 13 was omitted), the soloists scheduled being: April 20, Edith Varley, soprano, and Eugene Loewenthal, bass-baritone; 27, Lillian Knowles, contralto, and Lansing Hatfield, baritone; May 4, Fritz Lechner, baritone. Mr. Lechner will sing the complete cycle of Gustav Mahler's Lieder eines Fahrenden Gesellen.

An unusual program was sent out from WLS (Chicago) on the Barn Dance hour, when the American Tambouritza String Orchestra of St. Edward's University of Austin, Tex. (conducted by Prof A. Lester Pierce) played Croatian and Slav music on authentic Slav instruments.

Grete Stueckgold sopranoed on Joe Cook's program, offering a musical "stunt," an imitation of herself *and* Bing Crosby singing a duet.

On Thursday night, Leonide Massine, artistic director of the Monte Carlo Ballet Russe, made his only radio appearance in America on WQXR's Music and Ballet program, conducted by Irving Deakin.

## Schwerke Made Officer of Public Instruction

(*Special Cable to the Musical Courier*)

PARIS.—Irving Schwerké, musician and writer, who is Paris editor of the Musical Courier, has been awarded the decoration of Officier de l'Instruction Publique by the French Ministry of National Education in recognition of the educational value of his writings. B. A.

### *Lasserre Prize Awarded*

PARIS.—The Lasserre Music Prize was this year awarded to composer Louis Aubert and Charles Silver, the purse of 8,000 francs being divided between the two. I. S.


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# Metropolitan Opera Impresses With Its Baltimore Offerings

## Lohengrin and Double Bill Presented with Excellent Casts—Rosenthal Soloist with National Orchestra—Schelling Leads Ninth Symphony with Resident Players—Stokowski Conducts Philadelphians

BALTIMORE, MD.—The waning musical season reached its customary climax with two evenings of grand opera presented by the Metropolitan Opera Company. The Opera Festival opened at the Lyric on March 29, with a superb performance of Lohengrin that will not soon be forgotten by the top-hatted, bejewelled audience that jammed the auditorium. Hundreds of standees took up their positions when the doors opened, and clung tenaciously to their plot of floor until the final curtain descended.

In the cast were Kirsten Flagstad, Lauritz Melchior, Karin Branzell, Julius Huehn and Emanuel List, as mighty a quintet of opera voices as one is apt to hear in this generation. Maurice de Abravenel conducted the vastly improved orchestra and further bouquets are demanded by the excellent work of the chorus which has seldom sung with such precision and finesse. The principals were all in fine voice and the evening resulted in a performance of the Wagner opera that could hardly be improved upon.

No performance was given on Tuesday evening, due to the fact that the Lyric had been contracted by the National Symphony Orchestra, which found it impossible to change to another night. The closing bill, on Wednesday evening, was a double one and offered those operatic twins, Cavalleria Rusticana and Pagliacci. Again the house was packed to the doors, the army of standees being even larger than on the opening evening. The role of Santuzza was sung by Rosa Ponselle, who recently married Carle A. Jackson, son of the mayor of Baltimore. She received a large ovation from the audience, and one was tendered our own Hilda Burke when she concluded her big and well-sung aria in the Leoncavallo opus. Her voice has improved greatly, both in quality and size. Lawrence Tibbett appeared as Canio and the applause which greeted the conclusion of the prologue was the most tumultuous and insistent of the evening. Also in the cast of Cavalleria was Anna Kaskas who has been closely connected with Baltimore music for some time. The evening was a gala one for many reasons and our three-opera season came to a brilliant conclusion, both artistically and financially.

For the eleventh season, Frederick R. Huber, municipal director of music and local representative of the Metropolitan, put all of his experienced energies back of the season and contributed no small part to the engagement's success.

### ROSENTHAL WITH NATIONAL ORCHESTRA

Appearing as soloist with the National Symphony Orchestra at the Lyric on March 30 was the venerable piano virtuoso, Moritz Rosenthal. This amazing, human link with the Great Music of a brilliant past revealed a well-preserved technic and an ease at the keyboard that was little short of startling. In addition to the solo part of the Chopin E minor concerto, the seventy-four-year-old pianist also was heard in the Liszt Hungarian Fantasy, the high spot of the program. Two works, Tschaikowsky's Nutcracker Suite and the Coronation Scene and Love Music from Moussorgsky's Boris, were played by request, much to the large audience's satisfaction. The program opened with a prelude and pastorale by Bach, after which came a sinfonia in B flat, by another Bach, Johann Christian.

### LOCAL ENSEMBLE IN NINTH SYMPHONY

The Baltimore Symphony Orchestra, under the conductorship of Dr. Ernest Schelling, brought its twenty-second season to a close on March 21, before a large audience that derived an obviously immense amount of pleasure from the concert's chief work—the Beethoven ninth symphony. This work, presented in conjunction with the Peabody Conservatory Chorus, which is conducted by Louis Robert, had never before been attempted by the local symphonic forces and both Dr. Schelling and Frederick R. Huber, municipal director of music, are to be commended for attempting such an ambitious undertaking. Appearing as the excellent soloists were Amy Evans, soprano; Margaret McDowell, contralto; Ivan Ivantzoff, tenor; and Fraser Gange, baritone. The program also included the Good Friday Spell from Parsifal and Rimsky-Korsakoff's overture, The Russian Easter.

On March 20, the fifth and last of the highly successful Children's Concerts was given. This entire concert was also broadcast by radio station WBAL. The winning essayists were awarded prizes by Mayor Howard W. Jackson and everyone on both sides of the footlights had a grand time.

### WHITEMAN GOES SYMPHONIC

The older and more conservative of the patrons of the National Symphony Orchestra are still mumbling about March 16 when Paul Whiteman and his orchestra of 30 "jazzbos" joined forces with the orchestra from Washington and presented an evening of modern music that had little in common with the usual programs presented by the latter group. Featured as soloists were Robert Lawrence, an excellent baritone, and Casper Reardon, an amazing harpist, but there were many others who, through their solo work, were forced to take deserved bows before the audience that packed the Lyric. The program presented by the jovial King of Jazz was almost identical with the one given in Philadelphia and New York, the high spot still being All Points West, by Rogers and Hart. Many items were added to the printed program which presented a number of amazing orchestral arrangements.

No small part of the evening's success was directly due to the "living program notes" by Leonard Liebling, distinguished music critic and a man with a rare and ready wit. Mr. Liebling's editorial mood matched perfectly the musical one, and he proved a more than satisfactory substitute for the scheduled Deems Taylor.

### PEABODY EVENTS

The penultimate recital of the Peabody's Friday afternoon series was presented on March 12 by the Peabody String Quartet (Frank Gittelson, first violin; Walter de Lillo, second violin; George Wargo, viola, and Bart Wirtz, cello). Baltimore had an opportunity to hear, for the first time, Vaughan Williams' quartet in G minor, a work with much charm and musical writing of a high order. There were also items by Borodin, Mozart and Turina. The final Peabody recital was given on March 19 by Nathan Milstein, a young violinist who takes rank with today's greatest. He presented an unusually interesting program that wandered, happily, in a few instances from the beaten path and also included several of the recitalist's own transcriptions. A large and appreciative audience insisted upon and received three encores.

The second concert by the Peabody Conservatory Orchestra was given in the institute's main hall on March 15. Gustav Strube, who has been the recipient of many honors during this, his seventieth year, conducted the student forces in a program that offered as soloists, Glenn Carow, pianist, and Sara Leaman and Jeffrey Gould, soprano and baritone respectively. The audience derived much pleasure from the Franck symphony and the Tschaikowsky Marche Slav. All of the soloists were excellent.

The Treble Clef Club gave its annual concert on March 17 and, as usual, acquitted itself with credit. This fine group of thirty-five women's voices, conducted by Herbert J. Austin, presented a charming program containing many works of real interest. Elsa Melamet Schmidt and George Bolek served as accompanists. Charles Harris, young Baltimore baritone, was soloist and sang well.

Stephen Deak and his Women's String Symphony Orchestra gave its third concert on March 22, with Edna Phillips as soloist. Miss Phillips is harpist with the Philadelphia Orchestra and gave a particularly fine performance of Debussy's lovely Danse sacree et danse profane. This third concert was given in Cadoa Hall, the audiences for the Women's String Orchestra having outgrown the smaller Museum of Art. Many unusual works were well presented by the group. . . . A delightful musicale, attended by Mayor Howard W. Jackson and many of the city's leading musicians, was given at Terremont, the home of Mr. and Mrs. Sidney Lansburgh on March 21. The soloist was Howard Mitchell, the young and extremely able first cellist of the National Symphony Orchestra. His accompaniments were well played by Sol Sax, pianist and also a member of the orchestra.

### STOKOWSKI WITH PHILADELPHIANS

The Philadelphia Orchestra came to the Lyric on April 7 for its fifth and final concert of the present season. Leopold Stokowski made his only local appearance of the season on this concluding concert which attracted an enormous audience. So strong was the applause at the end of the Brahms first symphony that the conductor, after a short speech of appreciation, played one of the Bach *geistliches lieder* as an encore. The program had opened with a Bach fugue in G minor. After the intermission, Baltimore was given its first hearing of a new Harl McDonald work, a concerto for two pianos and orchestra. It is beautifully scored and contains much interesting thematic material, a great deal of it placed against unusual rhythms. It was given a stirring performance by the orchestra and the two fine soloists, Jeanne Behrend and Alexander Kelberine. In one of the recalls that followed, Prof. McDonald joined the two soloists. The program concluded with excerpts from the third act of Parsifal. Throughout the program, the orchestra has seldom sounded better and the evening was a memorable one.

G. K.

*FRANK COLSON,*

*tenor of Hollywood, was the soloist at the Aviation and Boat Show from March 13 to 21 at the Pan-Pacific Auditorium in Hollywood. Mr. Colson sang on March 10 at the Los Angeles Breakfast Club at the Ambassador Hotel and he also appeared on March 25 at the Hollywood Roosevelt Hotel. (Photo by Terry Ogden, Honolulu.)*

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# Cilea's L'Arlésienne Enjoys Restored Hearings in Rome

## Seventy-year-old Composer Given Ovation—Schipa in Several Roles —Orchestral and Solo Concerts Fill Tonal Calendar

ROME.—Forty years ago Francesco Cilèa's operas L'Arlésienne, founded on Alphonse Daudet's novel, was premiered at the Lyrical Theatre, Milan. Recently the Royal Opera in Rome gave the work renaissance, one of the features of the event being the presence of the seventy-year-old composer, who was given ovations for his splendid opera. L'Arlésienne recently has been heard numerous times since its restoration, and on each occasion Tito Schipa (Frederico) has had to repeat the beautiful Lament aria. Gianna Pederzini (Rosa Mamai), Licia Albanese (Vivetta), Emile Ghirardini (Baldassare), Palmira Vitali (The Innocent), Saturno Meletti and Erenst Dominici were the excellent protagonists, singing under Oliviero Fabritis' skillful direction.

Another event of the season was Donizetti's Elisir d'Amore under the direction of Vincenzo Bellezza. Schipa (Nemorino) entranced his auditors with the lyrical Furtive Tear aria, Margherita Carosio (Adina), Salvatore Baccaloni (Dulcamara), Emilio Ghirardini (Belcore) and Maria Huder (Giannetta) made up the other members of the excellent cast.

Alternating with these Italian favorites at the Opera has been a fine production of Wagner's Parsifal, with Tullio Serafin conducting and Fiorenzo Tasso in the title role. Tancredi Pasero (Gurnemanz), Giuseppina Cobelli (Kundry), Apollo Granforte (Klingsor), Luigi Morelli (Amfortas) and Bruno Sbalchiero (Titurel) were admired for their interpretations. The superb scenery was by Primo Conti.

### OPERATIC PREMIERE

The first hearing of Ginevra degli Almieri, opera by Mario Pergallo, libretto by Giovacchino Forzano, was warmly received. The attractive Florentine subject, effective staging, and tuneful score were greatly admired. Puccini's Girl of the Golden West has had several performances, with Giuseppina Cobelli as Minnie, and Benvenuto Franci and Francesco Merli as hero and bad man of the cast. Rigoletto, Aida, Boris Godounoff and Lohengrin made up the roster for the past few weeks.

### SYMPHONIC FARE

Victor de Sabata conducted a pair of symphony concerts that won success before sold out houses, especially in Respighi's Pines of Rome, the final section of the Respighi number (the return of the Roman legions) having an almost hysterical effect on the listeners.

Willem Mengelberg conducted the symphony orchestra in a list of Beethoven, Handel and Respighi, revealing anew his profound musicianship and art of the baton.

Soloists at recent orchestral seances were Adolf Busch, violinist, heard in Mendelssohn's concerto; Rondo by Mozart; and Romance in F by Beethoven; Arthur Rubinstein, pianist, played concertos by Saint-Saëns and Chopin.

### EISENBERG SCORES

Maurice Eisenberg moved his hearers (Sala Picchetti) with a brilliant reading of Brahms' sonata in F major, a solo sonata by Bach, and an enchanting early Italian sonata by Valentini. There were also shorter numbers. The audience kept Eisenberg busy with repeats and encores. Arnaldo Grazioso was the excellent pianist.

### OTHERS

Emanuel Feuermann, cellist, gave a notable recital (St. Cecilia hall) revealing distinguished art and persuasive charm. Isidor Achron accomplished pianist, (Sala Picchetti) was warmly applauded in a brilliant program. Joaquin Nin-Culmell's piano recitals (St. Cecilia Hall and the Cuban Legation) met with much applause. Stell Andersen, gifted Norwegian-American pianist, who has been heard in Rome on previous occasions, where she has established her popularity as soloist, gave an impressive recital at Sala Picchetti.

Among the dance programs of recent weeks were those of Marga Waldron and Maria Gambarelli. The former presented a varied list of character dances, notably The Pioneer Woman of 1849, in which her rollicking grace and whimsical manners made a fine impression. Maria Gambarelli was warmly applauded in Vienna Waltzes, Gershwin's Rhapsody in Blue and The Dying Swan.

STELLA SAXTON

# Artists Welcomed In Indianapolis

## Lily Pons Makes Local Debut with Acclaim—Bakaleinikoff Leads Orchestra—Poldi Mildner's Pianism

INDIANAPOLIS, Ind.—Lily Pons made her debut before an Indiana audience at the English Theatre on March 14. The auditorium was packed and there was barely enough room for the piano as the overflow filled all available space on the stage. The audience was so eager in its enjoyment that it interrupted the first aria in the middle section just after the artist had tossed off a high note. Lyric songs by Mozart, Rossini, Gounod, Meyerbeer, Beethoven and others who write dainty and difficult songs for the lyric voice comprised the program. Miss Pons had the able assistance of Giuseppe Bamboschek at the piano and Ary Van Leeuwen, flutist, of the Cincinnati Symphony Orchestra.

### SYMPHONY CONCERT

Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, directed the local organization in the fifth concert of the season on March 23. The Franck symphony was the major work and received a careful reading. The Bach violin sonata (No. 6) in E major, arranged by the director for the first violins with the other strings accompanying, showed a serious musical approach and won considerable applause. Moussorgsky, Strauss and Tschaikowsky numbers completed the program. Bakaleinikoff's masterly interpretative ability raised the performance to artistic heights.

### POLDI MILDNER'S RECITAL

Poldi Mildner was presented in recital at Caleb Mills Hall on April 1. In a program of piano works by Beethoven, Schumann, Chopin, and Strauss, the young artist displayed a technic and understanding which has matured since her appearance last season. The Schumann Carnaval and a transcription of Strauss waltzes evoked much enthusiasm from the audience. Miss Mildner secured a rhythm in the waltzes which only a Viennese might provide. H. C. G.

*EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra, included the premieres of two American symphonies on this season's schedule. On March 19 and 20 the second symphony of Emerson Whithorne was introduced; April 9 and 10 brought the new symphony of Edgar Stillman Kelley, dedicated to Mr. Goossens.*

### *Heinz and Robert Scholz to Tour*

Heinz and Robert Scholz, duo-pianists of the Salzburg Festival Art of the Fugue performance, whose first visit to this country is announced for next season, will be soloists in Mozart concertos with the Mozarteum Orchestra under Bernhard Paumgartner on the tour which began April 12. Concerts are to be given in Luxembourg, Strasbourg, Brussels, Antwerp, and four in London, including a BBC Empire broadcast, an English broadcast, and two Queen's Hall programs. In addition to the Mozart E flat concerto for two pianos, the Scholz brothers play the work in F major, arranged from the three-piano composition. Early this month the brothers played the Bach Art of the Fugue in Belgrade, and general recital programs in Germany. On August 15 they give the annual performance of the Bach work, in Schwebsch's arrangement for two pianos, at the Salzburg Festival. Their American concerts bring them here next January.

### *Trudi Schoop to Give Week's Series in New York*

Trudi Schoop, Swiss comedienne, is to offer her dance-comedy, Blonde Marie, for a one-week engagement in New York beginning April 27, at a Broadway theatre to be announced. Performances will be given each evening, including Sunday. Assisted by twenty pantomimists, Trudi Schoop enacts the title role of Blonde Marie, which is unfolded in three acts and eight scenes. Otto Ulbricht, Edith Carola and Meta Krahn are other principals, and Miss Schoops' brother, Paul Schoop, and Lothar Perl provide piano accompaniment. The production has been seen in various cities of this country during an extensive tour begun last fall. This is said to be the first time that a dance-comedy with a single dramatic plot has been shown here as an entire evening's entertainment.

### *Wagnerian Festival Singers Coming Here Next Season*

The personnel of the Wagnerian Festival Singers, who are coming to America next season under the management of Charles L. Wagner, consists of Hilda Konetzni, soprano; Marta Krasova, contralto; Henk Noort, tenor; Joel Berglund, baritone; and Alexander Kipnis. As already announced, the conductor and musical director of the group is Richard Hageman. The Wagnerian Festival Singers will make its first American tour of eight weeks next fall, presenting excerpts from the Wagner operas in concert form. Mr. Hageman's assistant for this tour will be Karl Young.

### *Shura Cherkassky in Paris*

Shura Cherkassky, pianist, is making a stay of several months in Paris, following his Stockholm appearance where he plays the second concerto by Rachmaninoff.


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NEW YORK APRIL 17, 1937 No. 2934


**NEW ADDRESS**

**The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.**

New York will bid a temporary goodbye to its Philharmonic concerts tomorrow (Sunday) afternoon, and then turn an expectantly waiting eye toward the Stadium series, to begin June 23 and extend to August 17.

—o—

Looking over the list of performances in 1936-37, one must inevitably come to the conclusion that the world's musical championships remain with Bach, Beethoven, Brahms, Wagner, Haydn, Mozart, Schubert and Chopin.

—o—

Operatic old-timers are pleased to learn that the Metropolitan intends next season to bring back to hearing a brace of masterpieces not performed on the banks of the Hudson for a long while—Gluck's Alceste and Verdi's Otello. The former will earn large respect, while the latter may be relied upon to earn some dollars.

—o—

One hundred and fifty years ago, May 28, 1787, there was born in Salzburg a man whose son still lives. The son is Wolfang Amadeus Mozart. The father was Johann Georg Leopold. Other anniversaries of 1937 are the centenary of the birth of Jensen and Guilmant, and the death of Hummel and Field.

—o—

## Music Market on the Upgrade

Although the humble composer may not be benefiting greatly, there undoubtedly is a remarkable upswing taking place in the economic patronage of music. One of the best statements of the case is that made by John Tasker Howard in his authoritative article, Better Days for Music, in the April issue of Harper's Magazine. The entire piece is well worth perusing, but some of the salient points are these:

There is a countrywide restoration of interest in and patronage of concerts and opera. This is in marked contrast to the gloomy days of 1929, when radio was supposed to have doomed the concert, and managers were quoted as saying that only a very few headliners among the artists would ever again attract audiences. Such lamentations were heard even before the depression set it. The state of things was viewed as a cultural, rather than an economic decline.

Statistics now reveal that people "do not patronize concerts less than they did in 1929-30; they are actually demanding more." Thus it is estimated that the total number of commercial concerts booked by the leading agencies in the United States in 1929-30 was about 3,750, dropping to its record low of 2,600 in 1932-3 (the bottom of the musical depression) and returning to about 3,900 for 1936-7.

The radio may have had something to do with promoting the present growing demand for more and better melody. The public's musical curiosity is first sated then whetted by a mechanical medium of reproduction. "Perhaps radio is providing at least one new concert-goer for every one that it is keeping at home; maybe several." Questions of its influence on taste are still moot ones, but there is evidence that the general public has acquired an interest in such composers as Bach and demand his work from touring artists. (Even feature motion pictures now eagerly make place for an eminent symphony orchestra or singer.) The broadcast predilections of the greatest number of people are a constant source of inquiry by the broadcasters. Several surveys have shown a surprisingly widespread liking for the best music.

Another reason for greater attendance at concerts is found in "the increasing number of people who now make music for themselves and for music's own sake." This is owing in part to the growth of tonal training in public schools, with the vast number of orchestras (estimated at more than 30,000) composed of students. The amateur music-making movement includes an important contribution by radio companies such as the NBC Home Symphony, by which means music-lovers at home are encouraged to play along with an orchestra, the music being supplied at special rates. The best way to learn about music is to try to play it oneself; thereafter one will be a keen listener and critic; in short, one of the initiate.

Finally, there is the question of the drawing power of "big names" in concert and opera, as against the merits of the music itself. Unfortunately, the former still capture the chief prizes, economically. Mr. Howard, on the basis of figures furnished by booking bureaus, comes to the conclusion that "less than a hundred people [this season] will earn from concerts a living that is adequate to the needs of a man or woman who is constantly in the public eye." (This is augmented by many with revenue from opera, radio, movies or teaching.) Today more people are going to concerts, but they are paying smaller admission prices, and leading artists are playing in larger auditoriums, while "the lesser lights are accepting smaller fees, hoping to make up the difference through more engagements." But the phenomenal success of subscription courses such as are arranged by the Civic and Community Concerts Services through local membership campaigns, where the series is often bought entirely on faith, is interpreted as meaning that "the music-loving public in hundreds of cities can be persuaded to support a steady diet of music not based entirely on theatrical appeal and great names." (In New York, there was also the heartening success of the New Friends of Music, which in their first season sold out two series of sixteen subscription chamber music concerts of the highest program quality at moderate fees, but not always presenting "stars," and came out of the venture with only a four hundred dollar deficit.)

A cheery conclusion is reached by Mr. Howard:

". . . While less than a hundred artists will make real money from concerts this year, it seems as though there will soon be considerably more room, not only at the top of the ladder, but on the less conspicuous levels as well.

"Emphatically, this does not mean that any teacher or any conservatory of music is justified in holding out hope of success in the concert field to any but the most talented. The competition is still bitter, and the increased activity in music education will render it more so in the coming years. Radio has raised the public's standards of performance, and audiences expect far more of virtuosi than they ever demanded before. Young artists still need the help of such non-profit organizations as the National Music League, which has done so much toward finding them engagements in schools and before clubs. Such groups must continue to expand their activities if the WPA is to be relieved of the necessity of providing work for musicians. Those who urge the budding virtuoso to become a professional, telling him that he will surely become a second Menuhin, may be putting him on the road to tragedy.

"But for those who are able to make the constantly steeper grade, the outlook seems brighter than in many years. Conditions are not only improved financially: they are healthier culturally. Partly because of the radio and partly because of the increased number of amateur musicians, the concert artist may hope to face a wholly new type of audience: one that not only has come to hear him instead of to see him, but will demand more of him and will itself be an integral part of his performance. If he is a true artist he will rejoice in the change, and his performance will be worth hearing."

—o—

## Opera in Old San Francisco

Interesting details of lyric drama on the Pacific shore, in the days when the Barbary Coast was still a region bold, bad and brazen, are given in an essay by Alfred Metzger in a recent issue of The Argonaut of San Francisco. To be sure, no underworld doings figure in this account, but it was during a period of intense picturesqueness that opera came to to the Far West by means of the early troupers. Says Mr. Metzger:

"Ever since 1849 San Francisco has been intensively music-minded and supported opera and concert to an unusually large extent. In 1877, the Grand Opera House, on Mission Street near Fourth, was two years old and major musical events such as opera took place in that magnificent structure. Although this Grand Opera House only seated 2,100 people, it contained a stage of magnificent proportions and its extensive lobby was the gathering place for display of fashionable attire, including lavish jewelry. A balcony surrounding the lobby, reached by two broad staircases, gave people an opportunity to view the promenade downstairs at leisure.

"Opera seems to have been specially in demand during 1877. At the beginning of the year the Fabbri Opera Company, headed by Madame Fabbri-Müller and her husband, Jacob Müller, gave Sunday night opera productions in the Grand Opera House, presenting such popular favorites as Carl Formes, basso, besides Mme. Fabbri-Müller and Jacob Müller. They presented such operas as Merry Wives of Windsor, William Tell, Freischütz, and others.

"Later in the year—May—the C. D. Hess English Opera Company gave an opera season at the California Theatre, including Fra Diavolo, Ernani, etc. During June and July of 1877 the Emily Soldene English Opera Company gave a season at the California Theatre, including Chilperic, Poulet and Poulette, Trial by Jury, Genevieve de Brabant, La Fille de Madame Angot, Blue Beard, and others. . . .

"During the early music days of San Francisco it was customary to give occasional benefits to artists upon their departure from the city, and no matter how successful they were in the patronage of the public, somehow they never had any money left at the time they were ready to leave—even to the extent of obtaining their railroad tickets. So they needed benefit performances. No doubt there were times when the benefit was not needed for the financial reasons above mentioned. These were called 'Testimonial' benefits. Such an event was a concert given in honor of Leonora Simons, contralto, in the form of an operatic performance of Il Trovatore. The cast included, besides Mme. Simons as Leonora, Herr Jacob Müller as Count di Luna.

"In September, 1877, another English Opera Company made its appearance, under the management of Charles G. Locke, at the Bush Street Theatre. This organization gave The Bohemian Girl and the admission prices were fifty cents and one dollar.

"One of the most celebrated opera companies of that time came here during September and October, 1877, namely the Kellogg-Cary Combination, which included Clara Louise Kellogg, soprano; Ilma De Murska, mezzo-soprano; Annie Louise Cary, contralto, and Tom Karl, tenor. They gave, among other operas, Mignon, Don Giovanni and Aida at the Baldwin Theatre. Even at that time opera singers became indisposed, as will be seen from an announcement on the program as follows: 'The management regrets Mr. Verdi has become suddenly indisposed and will not be able to appear this evening.'

"As evidence of the 'opera-craze' dominating the city at that time it may be stated that Beakan's Lilliputian Comic Opera Company gave a season at the Bush Street Theatre, presenting Jack the Giant Killer for several weeks, and we find on the program the following statement: 'The entire company in songs and dances and their great specialties at each entertainment.'

"At Baldwin's Academy of Music, as known before it was changed to Baldwin Theatre, Emilie Melville, supported by the New English and Comic Opera Company, gave a season during which it presented such operas as La Belle Helène.

"Among the concerts, those of the German Military Band at Woodward's Garden enjoyed a success lasting for several weeks. Rudolph Herold was the conductor of the Symphony Orchestra during those days and he also conducted operas for the Fabbri Opera Company."

It is a far cry to the present era in which the San Francisco Opera Company annually presents a month of varied repertoire, including Wagner, with the best artists now available in this country. San Francisco, one of the American communities most steeped in atmosphere, has a fine artistic tradition, and music has played its part, through the ministrations of the symphony orchestra there and other groups of noteworthy attainments.

# VARIATIONS

## By Leonard Liebling

As predicted in Variations, the much discussed and much excoriated Dickstein Bill has gone over the hills and far away. To predict further, it will there be remodelled and sooner or later make its return to be considered under more dignified circumstances than was the case at the recent Congressional hearings.

I received many letters, both commendatory and condemnatory, in connection with my stand on the Dickstein measure. Most of the latter seem to have been based on misconception of that stand, for they implied that I wished to keep great European artists out of America. That, of course, is arrant nonsense. What I advocated was not a closed door to them, but an open one to American artists in European countries, many of which forbid aliens to accept continued engagements or permanent positions.

To prove that point, I have endeavored to gather data on the subject, but so far only England has shown enough conscience to comply with my request. As Variations tries always to represent fair play, it gives me pleasure to reproduce some figures from England, but I cannot reveal the source of the information. While there is no doubt that England enforces a Labor Law denying regular occupation to foreigners, it can be seen from the appended table that there has been a minimum of English discrimination against performers from the United States. The correct statistics are offered herewith:

STATEMENT OF APPLICATIONS MADE IN 1934, 1935 AND 1936 FOR PERMISSION TO ENABLE UNITED STATES ACTORS, ARTISTS AND ENTERTAINERS TO ACCEPT EMPLOYMENT IN THE UNITED KINGDOM

| TYPE OF EMPLOYMENT | NUMBER OF PERMITS ISSUED BY MINISTRY OF LABOUR | | | NUMBER OF CASES IN WHICH FAVOURABLE RECOMMENDATIONS WERE MADE TO THE HOME OFFICE | | | NUMBER OF REFUSALS | | |
|---|---|---|---|---|---|---|---|---|---|
| | 1934 | 1935 | 1936 | 1934 | 1935 | 1936 | 1934 | 1935 | 1936 |
| LEGITIMATE STAGE | 124 | 95 | 139 | 11 | 6 | 10 | 1 | 2 | 4 |
| CONCERT VOCALISTS | 9 | 16 | 19 | 2 | 1 | 1 | 1 | — | 1 |
| CONCERT INSTRUMENTALISTS | 28 | 40 | 38 | — | 2 | 5 | — | — | — |
| VARIETY AND CABARET | 559 | 625 | 718 | 1 | 6 | 7 | 16 | 2 | 18 |
| FILM ARTISTS | 12 | 36 | 60 | 6 | 6 | 9 | — | — | 3 |
| CIRCUS ARTISTS | 18 | 13 | 18 | — | — | — | — | — | — |
| BOXERS AND WRESTLERS | 36 | 39 | 37 | 1 | 2 | — | 1 | — | 2 |
| MISCELLANEOUS | 123 | 15 | 22 | 1 | 1 | 15 | 4 | 7 | 2 |
| TOTALS | 909 | 879 | 1051 | 22 | 24 | 47 | 23 | 11 | 30 |

The New York newspapers missed the opportunity to headline and generally sensationalize a happening in Philadelphia about a month ago, when a singer in that city had a music critic thrown into jail for writing an adverse notice of her performance. The former is Zita Rossi, soprano of the Civic Grand Opera Company; the latter is Felice Reale, editor and music critic of La Tribuna, an Italian language newspaper published in Philadelphia.

In his issue of February 20, Mr. Reale wrote an article captioned "Poor Carmen," some of whose passages were as follows:

"Listen, Mr. Senator, isn't it possible, by some law, to prohibit certain dogs and certain cats from singing in opera?"
"By some new law, yes. But what has happened?"
"I sat through Carmen, and I would have willingly strangled Zeta Rossa had it not been for the danger of ending my days in the penitentiary."

Arrested upon complaint of Miss Rossi, who swore out a bench warrant, the critic was brought before Judge Barnett, of Quarter Sessions Court. The singer testified that the article had been published three days in advance of her actual Carmen appearance, when she sang the role of Micaela. The accused defended himself by emphasizing that he used the name "Zeta Rossa", which did not mean Miss Rossi; that he intended his piece as a joke, and that the fact of its premature appearance bore out his contention.

Judge Barnett, however, declined to see humor in the episode, and remembering that Mr. Earle had been before him previously on a similar charge, when a six months' sentence was suspended, now made the earlier pronouncement effective, and committed the defendant to jail for that period. His Honor refused also to take cognizance of the retraction which Mr. Reale published in his paper after he learned that Miss Rossi had been annoyed at his bit of pleasantry.

The Philadelphia Inquirer (March 21) seems to sympathize with Miss Rossi in the matter, and makes this ribald comment:

But whatever the technicalities involved, which may serve to explain Signor Reale's position, Miss Zita Rossi gets the fur-lined, diamond-studded soup spoon which was put up nine thousand years ago by the Assyrian Society of Authors, Artists and Ballad Singers as a prize for any artist, actor, warbler or stone carver who could smack a critic down—and keep him down—for longer than ten minutes, Assyrian time, which is the same as ten minutes and forty-three seconds, our time.

The winner after nine thousand years? Miss Rossi!

While poor Mr. Reale languishes behind the bars, the rest of us critics nourish our souls in nervous fear. By grapevine communication we have all resolved to ban humor from our reviews, and never, never again to write a criticism in advance of the actual performance.

I should not indeed be publishing this very story. Some of Miss Rossi's colleagues may not have read it in the Philadelphia papers. Now they might get ideas.

* * *

By the way, German music critics too will have to be more careful than ever. The Nazi government has just extended the right of duelling to all classes of citizens.

* * *

American radio executives probably are familiar with the recent annual report of the British Broadcasting Corporation, but for our general public some of the data may come in the nature of a surprise.

One learns that the 1936 income of the B.B.C. reached a record total of £2,953,469 ($14,767,345), about £480,897 ($2,404,485) more than the previous year. That result might seem small to us, but it must be remembered that the B.B.C. income comes chiefly from a British Treasury subvention, with only a small amount brought in by commercial announcements, such programs being kept down to a minimum by law.

Owners of radio sets pay a license fee of ten shillings annually to the Treasury, which in 1936 gave five shillings and eight pence to the B.B.C. from every contributor. This year that organization will receive six shillings and five pence. The increased revenue arises partly from the greater number of licenses issued and partly from the recent change in the method of calculating the respective shares of the corporation and the Government, the former being assigned seventy-five per cent of the net income from licenses. It is understood, however, that if the seventy-five per cent should not suffice "to support the B.B.C. services for the installation of television [soon forthcoming—Ed.] and Empire broadcasting" the Treasury is empowered to approve an increase.

An item in the report says that, "License revenues of 1936, which represented 84.97 per cent of the total income, showed an increase of £466,906, to £2,509,750. The net revenue from publications [meaning commercial programs—Ed.] increased by £20,433 to £442,009."

Of the last-named sum, £363,294 was available (after deduction for depreciation and income tax) "the bulk being spent on program improvement."

Altogether, the B.B.C. in 1936 had an expenditure of £504,727,921 ($3,639,605) for artists, speakers, and permanent orchestras.

Finally, the report discloses that during the ten-year period of the first charter granted to the B.B.C. (ended last December 31) it had a total income of £16,610,000 ($83,050,000) and that the gross receipts from licenses were £24,402,000 ($122,010,000).

Our English cousins apparently know how to handle the bugaboo which frightens so many estimable Americans—private ownership combined with Government supervision.

* * *

A correction: It was not Heinrich Ehrlich of the Berlin Tageblatt who many years ago wrote that quip about Teresa Carreño "playing at the first Philharmonic concert, the second piano concerto of her third husband"; the author was Wilhelm Tappert, critic of the Berlin Kleines Journal.

* * *

Permit me to bring before the musical world, always eager for signs of artistic progress, two such evidences, as presented by the following circular, and letter:

BOOKLET TELLS STORY OF THE KAZOO

The rise of the kazoo in thirty years from its humble beginning as a comb and tissue paper gadget to the glorified musical and educational creations of today is described in a brochure just published by M. M. Pochapin, Inc., novelty musical instrument house, 235 Fifth Avenue, New York City.

After three decades, the kazoo has achieved the unique position of being a staple novelty, internationally appreciated for its educational and entertainment value. Most recently it attained great prominence both here and abroad through its adoption by the public schools as part of the development of sound and rhythm in elementary training.

Instruments embodying the kazoo principle pictured in the brochure include the Bob Burns Bazooka, frequently heard and seen on radio and screen; the Cab Calloway Hi dee-Ho, the Kazoocane, a walking stick and musical instrument in one; and the MegAzoo, which combines the essential features of a kazoo, megaphone and hat.

* * *

15 Cliff Ave., Port Chester, N. Y.
April 8, 1937.

Dear Variations:

I am the owner of the only violin with transparent sides so far known. And seems from this point to be one of the prettiest violins bar none, also being very rare indeed.

I would appreciate to know if possible whether through your good office I may be able to interest an outstanding collector in this instrument or a violinist of fame.

Respectfully yours indeed,
MORIZ F. M. ALLGAUER.

* * *

Louis Persinger contributes a letter received by him from a well-known music publisher in New York, and writes: "My only comment is, that even the great can go wrong." Here is the astonishing missive:

NEW YORK, MARCH 27TH, 1937.

"Dear Mr. Presinger (!)

"We thank you for your order which has been completed with the exception of the following:

Mozart A Major Concerto
for Violin, Schirmer Edition.

"inasmuch as we only publish this in the keys of D and E flat. We could supply the Simrock Edition in the key desired—Price 90 cents less 10%.

"Awaiting your instructions, we are,

"Very truly yours,
"G. SCHIRMER, INC."

* * *

This is an advertisement clipped from Music in New Zealand, issue of February 10:

WANTED, Organist-Gardener-Handyman. Unmarried. Live in. 15s. weekly commencing. South Devon Coast rectory; village.

* * *

I had almost begun to despair that the radio would soon again regale listeners with such high forms of entertainment as the famous Cow Calling Contest, Frog Jumping Marathon, and recital by the Singing Rooster.

American promoters are ever alert, however, in the field of art. So along came a great treat for dialers last Sunday, when Station WJZ in New York, offered a National Singing Mouse Derby, with entrants from the metropolis, Chicago, Memphis, and other localities.

There was fifteen minutes of squeakful delight, the winning rodent proving to be Miss Minnie, of Memphis, Tenn.

One dignified contestant called Caruso, mindful of the name he bears and the ignominy of the occasion, refused to utter a tone.

Adding to my horrified surprise over the whole event, came the devastating announcement that one of the judges was Doron K. Antrim, staid and serious editor of The Metronome, published by the same company as the Musical Courier.

* * *

Concurrently with the foregoing, a coloratura soprano, Erna Sack, possessed of a freak voice, warbled from Berlin on the Magic Key radio program. She sings an octave or so above high E flat. Those thin peeps could easily have won the Mouse Derby.

A friend of mine (at least, I 've always supposed he was) asked me to go to the Bohemians a week ago Monday night at the Harvard Club to hear the Philadelphia Chamber String Simfonietta under Fabien Sevitzky's magic baton lull the senses of hardened musicians of the metropolis. You'd be surprised at how seraphic the boys got. But whenever the music stopped, they waxed very excited, and I saw Ernest Hutcheson (president of the august body), Walter Bogert, Gardner Lamson, Paolo Gallico, Edwin Hughes, Albert von Doenhoff (composer of a tuneful and well knit score entitled Preghiera which the ensemble played), Harry Spier, Leon Carson, William Thorner, Sydney De Vries, Carl Tollefsen, Marcel Hubert, Henry Schroeder, Philip James, Aurelio Giorni, Arcady Dubensky (another composer whose impressive Andante in F and gay and scintillant Gossips were featured on the program), Solomon Pimsleur, Hugo Grunwald, Ashley Pettis, Peter Reed, Solon Alberti, Karl Kraeuter, Maurice Swaab, Sigismond Stojowski, Gustave Becker in the mob of eminent creatures who cheered and clapped thunderously. They made so much noise I'll bet they scared the fish in the swimming pool upstairs.

As for Fabien and his string ensemble, if I am any judge of music (and I assure you my wife, children and their friends don't think so), it was a stunning concert from beginning to end. The Corelli suite which started the show was played exquisitely and the Schönberg Verklärte Nacht had polish and sensitiveness of mood in the way Sevitzky interpreted it. I've already told you I liked the von Doenhoff-Press piece as well as Dubensky's writings. Arthur Foote's fugue wound up the recital in a blaze of what people call glory.

The reason I know it was a good concert was because, even with the smell of food in my nostrils from the adjoining buffet tables, my mouth didn't begin to water and without any difficulty I kept my mind centered on what Sevitzky and his Philadelphia lads were doing. If you know my appetites even half as well as I know them, that's some achievement, my children.

* * *

Casting my binocular orbs around for a few minutes one spring day recently, I saw several of your friends and acquaintances ambling around the Fifty-seventh Street district. These humans were May Johnson, Yvonne D'Arle, Samuel Chotzinoff, Ethel Bartlett and Rae Robertson, Willem van Hoogstraten, Paul Althouse, Nelson Rowley, Lillian Barth, Mrs. Remo Bolognini, Inez Barbour, Henry Hadley, Catharine Bamman, Anton Bilotti, Grace Hofheimer and Jessamine Harrison-Irvine.

* * *

The austere and dignified National Arts Club down at Gramercy Park awoke from its peaceful slumber a week ago Tuesday when the powers that be of the Fontainebleau School who inhabit Manhattan threw a party for Nadia Boulanger—music trainer of such winners as George Gershwin, Roy Harris, Aaron Copland, etc., and etc., and etc.

Mlle. Boulanger has just arrived in America for a month's visit after an absence of twelve years, and there's an awful lot of excitement about her. At this reception every pupil within a radius of miles and miles that even once studied composition with her for a week and then decided to get married or sell bonds turned up to greet her ecstatically. And the charming lady herself greeted them just as enthusiastically. In the swirl around her I counted many people, of course, that are not composers fulfilled or embryonic. Separate the creators from the interpreters at your leisure, for here goes the people I remember seeing—Aaron Copland, Henry Bove, Nadine Waters, Felix Labunski, Horace Johnson, David and Mrs. Mannes, Mrs. Bugbee, Ernest Peixotto, Mrs. Walter Damrosch, Emily Gilbert, Louise Talma, Natalie Tuttle, the Charles Carpenters, Marie Brodeur, Igor Stravinsky, Samuel Dushkin, Lola Salzedo, Marcel Hubert, Marcel Grandjany, Marion Sellee, Margaret Bixby, Robert Hufstader, Mme. Gisèle Peyron, Hugues Cuenod, Mrs. Whittaker, Mary Phillips, Elie and Mrs. Siegmeister, Claire Reis, Pauline Gold, Otis Holley, Horace Grenell, Judith Sidorsky, Douglas Moore, Jeanne La Mare, Rose Heidt, Israel Citkowitz, Roger Sessions, Russell Bennett, Bernard Wagenaar, the Arthur Mendels, Anabel Comfort, Angela Diller, Frank Brieff, Walter Edelstein, Edward Burlingame Hill, Gerald Reynolds, Alice Mary Anderson, Mr. and Mrs. Siloti, Daniel Harris, Mrs. Arthur Moor, J. Donald Robb and crowds and crowds more of former students.

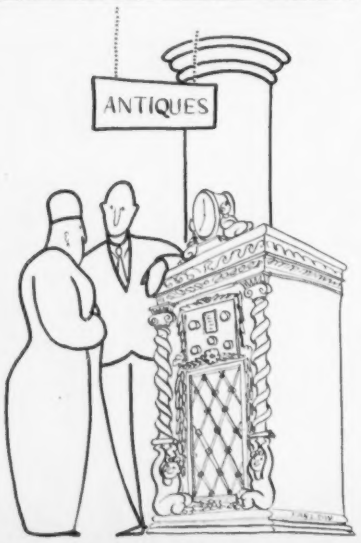
How Boulanger has ever taught so many people is beyond my comprehension—and so many of them so darned good, too. She's a great girl, that one.

* * *

I overheard Fraser Gange telling some anecdotes to friends the other noon over the luncheon table. The subject was Malapropisms, and Fraser had two priceless ones in his repertoire.

"Amy (his wife) and I have a friend who is utterly charming, but does curious things to words. We were visiting her a short time ago for a long holiday and naturally Amy and I practised in the mornings. One day after Amy had been singing some *arpeggios* to get her voice oiled up, the dear lady said, 'Oh, Amy, I do like to hear you sing those archipelagos.'

"This same little woman stopped me one morning after I had been vocalizing and singing very long single tones on one breath. 'Fraser, my boy, aren't those long notes awfully hard on the abominable muscles?'"




*"This model, madam, was the first one over which Paul Whiteman was heard."*

## I SEE THAT

Tito Guizar, Mexican tenor of the Columbia Broadcasting System, gives a recital at Carnegie Hall on April 20, supported by the Metropolitan String Ensemble of the Metropolitan Orchestra.

* * *

The juvenile group of thirty children appearing in The Composers' Press Composition Recital at the Barbizon-Plaza, New York, April 18, were guests of the Granberry Piano School on April 3.

* * *

Vivienne Mader, a young American known professionally as Huapala, will give a recital of Hawaiian dances and music at Town Hall, New York, on April 19. She is to be accompanied by a group of Hawaiian players, the Ilima Islanders, whose leader is Mikel Hanapi. They use authentic native instruments.

* * *

Ludwig Hofmann, bass-baritone of the Metropolitan Opera, sailed for Europe on March 28 after singing his last performance the day before, in Lohengrin. Mr. Hofmann returns early in October to appear with the San Francisco Opera before rejoining the Metropolitan. He also is to be heard in concert and radio broadcasts next winter under the management of Annie Friedberg.

* * *

Lawrence Power, tenor, resumes his appearances with the Hippodrome Opera in New York today (April 17), singing the Duke in Rigoletto. Recently Mr. Power has been heard in Faust, Butterfly and other operas in Philadelphia, Springfield, Mass., New Haven, Conn., and Chicago.

* * *

Katherine Heyman made a talk on Technic and Pedaling for Scriabin works at the Scriabin Circle in New York on April 13.

* * *

William A. C. Zerffi will present Kate Keith Field, soprano, in a recital of songs at The Panhellenic, New York, on April 25.

* * *

Sibyl Sammis-MacDermid presents Flora Kilpatrick-Pierson in a recital of songs at the Women's University Club, New York, on April 22. George Vause is the accompanist.

* * *

Margaret Henderson Smith, soprano, and Pauline Morgan Johnson, pianist, gave a joint recital at the Studio Club, New York, on March 12, presenting modern works by leading composers, besides a group of six songs by Stephen Foster.

* * *

The Oklahoma Trio offered a musicale in February, at the First Presbyterian Church, Enid, Okla. The personnel comprises Aleen Bogardus, piano; Milburn E. Carey, oboe; and Maurits Kesnar, who plays the violin and viola. Numbers by Brahms, Saint-Saëns, Beethoven were played. Mr. Kesnar made several of the arrangements.

Margaret Sittig, violinist, and Fred V. Sittig, pianist, have returned from a tour of the South. Their final engagements *en route* north were at Ormond Beach and Sea Island, Ga.

* * *

Maria Silveira, lyric soprano, appeared in concert in Canton, O., on her way back to New York from singing in Cincinnati, where she took the role of Susanna in The Marriage of Figaro on February 19 and 20.

* * *

Harold Dart was accompanist for Rosemarie Brancato, soprano, in Scranton, Pa., on March 16; 10, he appeared with her in Battle Creek, Mich. Mr. Dart was at the piano for James Melton's recital in Detroit on March 30.

* * *

The New York Madrigal Society (Marguerite Potter, founder) is holding auditions for string trios and quartets to present in the society's annual concert in Town Hall, New York, on May 12. Groups wishing to apply should address the secretary.

* * *

Dr. Hugo Peter Kortschak, Jr., son of Hugo Kortschak, violinist, conductor and teacher of Yale University, was married on March 10 in Hololulu to Kate Leilani Duker, daughter of Willem F. van Heemskerck Duker.

* * *

The meeting at the Associated Music Teachers League (Jean Buchanan, president) at the Hotel Embassy, New York, on March 20, was followed by a talk on current subjects by Past-President Gustave L. Becker. A string trio of prominent artists performed Beethoven works.

## OBITUARY

### Sir William Henry Hadow

LONDON.—Sir William Henry Hadow, eminent British writer on music, and an important figure in academic circles of this country, died at his London home on April 9. He was seventy-seven years old. He was born in Ebrington, England, in 1859, and educated at Malvern College and Worcester College, Oxford, of which he became a Fellow. He served as principal of Armstrong College, Newcastle, 1909 to 1919. In 1922 he was Stevenson lecturer at Glasgow University, and in 1925 Sidgwick lecturer at Newnham, Cambridge. From 1919 to 1930 Sir William was vice-chancellor of Sheffield University. He was a member of the council of the Royal College of Music. In 1918 he was knighted, and received the C. B. E. in 1920. Nine honorary degrees which Sir Henry had received included Mus.D. from Oxford, Durham and Wales and LL.D. from St. Andrews.

As a writer his most important contribution probably was his editing of the Oxford History of Music. His other influential books included Studies in Modern (two series) Music, A Croatian Composer, The Sonata Form, English Music, Richard Wagner, Citizenship, Music, Collected Essays, and the volume on The Viennese Period in The Oxford History of Music. He was president of the Federation of Musical Competition Festivals in England and Wales, a member of the Welsh Musical Council and had been chairman of the Consultative Committee of the Board of Education.

He had composed a piano sonata, a string quartet, song collections and music to Robert Bridges' Demeter. Lady Hadow, whom he married in 1930, died on March 15.

### Arthur Foote

BOSTON.—Arthur William Foote, noted American composer and organist, died in Massachusetts General Hospital on April 9, at the age of eighty-four years. He was one of the most gifted musical creative figures of the elder school in this country. His eightieth birthday had been honored with performance of his works by the Boston Symphony Orchestra, at which the composer was guest of honor.

Born in Salem, Mass., March 5, 1853, Foote began his musical studies under Stephen A. Emery at the New England Conservatory of Music. Not until after his graduation from Harvard did he begin to follow the vocation seriously, working in composition with John Knowles Paine and receiving the M.A. degree in music from that University. He also studied piano and organ with Benjamin Johnson Lang.

Beginning in 1878 he was organist until 1910 of the First Unitarian Church, Boston, and active as recitalist, teacher and composer. In 1899 he was elected a member of the National Institute of Arts and Letters. He was a fellow of the American Academy of Arts and Sciences. Between 1909 and 1912 he was president of the American Guild of Organists.

As a composer his music was early introduced by the Boston Symphony Orchestra. Among his best known orchestral scores are Francesca da Rimini; Four Character Pieces after Omar Khayyam; Serenade for strings; overture In the Mountains, and suite in D Minor; he also composed many choral works, several of them inspired by Longfellow poems, including The Wreck of the Hesperus, The Farewell of Hiawatha, and The Skeleton in Armor. Mr. Foote wrote much sacred music, especially for mixed voices. His chamber music contributions included string quartets, a piano trio, sonata for violin and piano, piano quintet, two piano suites, various works for piano, organ, violin and cello, and many songs. He had been awarded honorary doctor's degrees by Dartmouth and Trinity Colleges. B. S.

### Emma Steinbach

ZURICH.—Emma Steinbach, contralto, died here on March 20 at the age of eighty-two. Born in Budapest, as a young girl Mme. Steinbach studied in Vienna with Joseph Gänsbacher, making her operatic debut at nineteen at the Karlsruhe Court Theatre. Later she sang in the principal opera houses of Austria, Germany, Russia, Italy, France, Spain, Great Britain, South America and the United States, singing in the latter country under Mapleson, with Patti, Emma Nevada, Furch-Madi and Cardinali. Mme. Steinbach created the roles of Dalila and Fricka at La Scala, her soft-timbred voice and dramatic impersonations winning instant success wherever she appeared. Her most famous roles were Azucena, Fides, Amneris, Carmen, Favorita, Dalila, Ortrud, Fricka, and Laura in Gioconda. Since 1915, Mme. Steinbach has lived in Zurich, where in addition to her numerous musical activities she was engaged in writing her memoirs. J. K.

### William Conrad

William Conrad, for the last eleven years contrabassoon player in the New York Philharmonic Orchestra, died on April 8 from a heart attack. Mr. Conrad was born in Germany and first was a member of the Bilse Orchestra in Berlin. He later played with orchestras of England under eminent conductors. He was one of the musicians in the opera orchestra in Windsor Castle on three of Queen Victoria's birthdays in the '90's.

### Mrs. Fannie Elvyn

CHICAGO.—Mrs. Fannie Elvyn, mother of Myrtle Elvyn, formerly a noted concert pianist, died on March 29 at the home of her daughter. R. P.

## New York Concert Announcements

*(M) Morning; (A) Afternoon; (E) Evening*

***Sunday, April 18***

Philharmonic-Symphony Society, Carnegie Hall (A)
Composer's Press Composition Recital, Barbizon-Plaza (A)

***Monday, April 19***

Vivienne Mader, dancer, Town Hall (E)

***Tuesday, April 20***

Tito Guizar, tenor, Carnegie Hall (E)
Frederick Bristol, pianist, Town Hall (E)
Mathilde McKinney, pianist, The Barbizon (E)

***Wednesday, April 21***

The Singers Club of New York, Town Hall (E)

***Thursday, April 22***

People's Chorus of New York, Carnegie Hall (E)

***Friday, April 23***

College of St. Elizabeth Glee Club, Town Hall (E)
Northwestern University A Cappella Choir, Carnegie Hall (E)

***Saturday, April 24***

J. Bradley-Griffin, dramatic recitalist, and Lulu Jones Downing, composer-pianist, Town Hall (E)

***Tuesday, April 27***

Dessoff Choirs, Town Hall (E)
Benefit Concert, auspices Non-Sectarian Anti-Nazi League to Champion Human Rights Carnegie Hall (E)
Charles Sullivan, tenor, The Barbizon (E)

***Wednesday, April 28***

Down Town Glee Club, Carnegie Hall (E)
Ray Lev, pianist, Town Hall (E)

***Thursday, April 29***

Assia Milowa, mezzo-soprano, Town Hall (A)

***Friday, April 30***

Genia Robinor and Louis Bailly, piano-viola recital, Town Hall (E)
Violin Pupils of Raphael Bronstein, Washington Irving High School (E)

## Musicales

### *Third Students' Concerto Program at Juilliard*

The third concert in the students' concerto series was presented by the Juilliard Graduate School on April 3 at the concert hall of the Juilliard School of Music, New York. Vera Appleton was featured in the Brahms concerto in B flat (op. 83) for piano, with Eugene Weintraub conducting the orchestra; Eugenie Limberg in the Bruch concerto in G minor for violin, Charles Kent conducting; Anna Auerbach in the Mozart concerto in A major for piano, Isa McIlwraith conducting; and the last number was Milton Forstat's orchestration of Scriabin's Vers la flamme—Poème, Dean Dixon acting as director. A high standard of musicianship prevailed. B. R.

* * *

### *Inez Bertail in Steinway Hall List*

In a recital at Steinway Hall, New York, on April 9, Inez Bertail, lyric soprano, revealed a number of creditable phases of singing, such as breath control, good phrasing and a pleasing voice which showed to good advantage in Strauss' Zueignung; Cimara's Stornella and Hahn's Infidelité. Her diction was particularly good in the French songs and those in English by Griffes, Barnet and Horsman. Schubert's An die Musik and Bach's Bist du bei mir, and Et exultavit opened her program. These were well sung, barring a little nervousness. Milford Snell provided excellent accompaniment. A. T.

* * *

### *Westlake Fortnightly Musicale*

An unusual concert of piano and violin music was presented at the April 6 Fortnightly Musicale presented by Dr. A. Verne Westlake at the Master Institute, New York, Irene Hampton, pianist (Westlake Studios) performing works by Bach-Busoni, Gluck-Saint-Saëns, Faure, Debussy and Strauss-Schulz Evler. Her playing evidenced fine technical security, together with a tone of warmth and depth; freedom in style, poise and pianissimos were characteristics of her playing. Byrd Elyot, violinist, has become a seasoned artist since she won a Federation of Music Clubs' contest several years ago. Her groups included compositions by Sinding, Flesch, Kreisler and Debussy, showing mature conceptions, splendid technic and the ability to create atmosphere. Eva Lynne Booth performed intricate accompaniments with sympathetic understanding. F. W. R.

* * *

### *Christina Fonteyn in Recital and Demonstration*

Christina Fonteyn, coloratura soprano, gave a recital and demonstration on April 6 at her New York studio. On her program were songs of Lotti, Geoffrey O'Hara, Fiske, Ravel; Shaffer's The Cuckoo, and Koopman's musical setting of three poems by Tagore, Madonna (Von Inen) and Reflections (Zeckwer). Miss Fonteyn's tones are clear and bright, and interpretatively she showed a wealth of shading and emotional contrast. The recital also served as a demonstration of her original conception of prerequisites of voice as an instrument of speech as well as song. The audience was interested and cordial. M. W.

* * *

### *Carl Saliani Plays at MacDowell Club*

Carl Saliani, pianist, appearing at the MacDowell Club, New York, on April 3, played Siciliano (Bach-Hughes), a Bach prelude and fugue and the Beethoven sonata (op. 7), showing precise technic and clarity of outline and, in the Beethoven score, impassioned feeling. Three Chopin pieces followed, then a capriccio and intermezzo of Brahms, and finally the Liszt tarantella (Venezia e Napoli), with Mr. Saliani meeting the mechanical, lyric and tone coloring requirements of this list with security and confidence. He was applauded heartily. Mr. Saliani is an artist-pupil of Alton Jones. V. S.

* * *

### *New York Madrigal Society Event*

Marguerite Potter, founder-president of the New York Madrigal Society, presented four young artists at the April 4 musicale at the Great Northern Hotel, New York. Adele Marie Savoye made canary-bird sounds as a whistler, Claire Gift at the piano. Henriette Blackwell showed a voice of power and contralto range, in songs by French and American composers. Jane Wyeth, harpist, won general admiration for her musicianly playing of an arioso (Bach), transcribed by herself, as well as for brilliant performances of Automne (Grandjany) and The Fountain (Zabel). Warm expression and technical accuracy mark her playing. William Aubin (prize winner of the Madrigal Society) deserves praise for contributing songs seldom heard, including La Croix du Chemin (Goublier) and Giuseppe (Oberbrunner). Miss Potter read excerpts from her book of poems, With Wings Outspread, Undertones and Ships That Pass making special appeal. To these Esta Pike contributed particularly appealing piano obligatos. F. W. R.

* * *

### *Verdi Club Concert*

Florence Foster Jenkins, founder-president of the Verdi Club, greeted the largest audience yet gathered at the season's musicales on April 7, at the Hotel St. Regis, New York, the attractions being Amy Ellerman, contralto; Paulo Gruppe, cellist; and Ruth Halle, pianist. Miss Ellerman sang three groups, beginning with Weiche, Wotan (Rheingold), her golden tones and dramatic style making instantaneous impression. A Little Brother's Lullaby, by the Flemish composer, Broeckx, followed as encore; later her singing of Mainacht (Brahms) and Grieg Lieder sustained the impression, culminating in A Dream. Songs by Ronald, Watts, and Curran's triumphant Life concluded her successful appearance. Gene Schiller was the accomplished accompanist.

Mr. Gruppe performed cello pieces by classic and modern composers with luscious tone, abetted by sovereign technic, making special effect with an allegro in Hungarian style by Saint-Saëns and Butterflies, followed by Vito, both by Popper. Ruth Halle, a precocious pianist of fine accomplishment and future promise, played Bach and Chopin excerpts with plentiful technic, allied with musical understanding. A waltz by Levitzki was particularly ingratiating. The climax item came in the Evler variants on the Blue Danube waltzes. F. W. R.

* * *

### *Charles Lawrence and Frances Stowe Wolf Heard*

Charles Lawrence, tenor, assisted at the piano by Frances Stowe Wolf—both products of the La Forge-Berúmen Studios—gave a concert at St. John's Evangelical Lutheran Church, New York, on April 7. Mr. Lawrence opened his program with Handel's Alma Mia and numbers by Haydn and Beethoven. There followed the German group of Schubert's Der Neugierige, Strauss' Zueignung, and the same composer's Heimliche Aufforderung. Of six other songs in English, particular mention might be made of La Forge's Retreat, which was interpreted with particular zest. Mr. Lawrence's voice is rich in resonance and of considerable power and range. His diction in the German Lieder is particularly good and his interpretations have the stamp of sincerity. Miss Wolf, besides playing all the accompaniments, was heard in Debussy's Clair de Lune and Aufenhalt by Schubert-Liszt, both of which she played in musicianly style and all the technical requirements, including a musical touch. A large audience was present and registered approval. K. S.

* * *

### *American Academy of Dramatic Arts Graduation*

The Empire Theater, New York, was filled March 15, on the occasion of the fifty-third annual graduation exercises of the American Academy of Dramatic Arts, fifty-eight young actors receiving diplomas, the largest class ever graduated. Frank Gillmore, of the Actors Guild, presided, delivering an introductory address, and thanking Daniel Frohman (absent in Florida) for his continued interest in the institution. Maurice Evans (of Richard II) was honor-guest and speaker, in... all by his timely, spontaneous talk, which was marked by good sense and humor.

Noticeable is the fact that of the fifty-eight young graduates of this year, twenty-three are from the Greater New York area, others coming from such distant points as San Mateo, Cal., New Orleans, Seattle, and Pine Bluff, Ark.

The graduating class comprises:

Jane Anderton, Jean Barrere, Lyle Bettger, William Bock, Richard Brennan, Bette Butterworth, Charles Cable, Elaine Carr, Alice Clements, Barbara Correll, Mildred Cox, Jack Daly, Vincent Donahue, Louise Dowdney, Elizabeth Eustis, Hugh Farley, Delano Finch, Christine Formby, Martha Gaylord, Janet Gilgen, Betty Graham, Gilbert Haggerty, Gloria Hatrick, James Hollowell, Joseph Hurst, Sylvia Hutton, Kate Ivins, Carmen Jones, Walter Kastor, Marian Kate, Sarah Kimmel, Edward Kreiling, Henry Lascoe, Helen Leftwich, Doris Leighton, Richard Manning, Monte Meacham, Carol Moore, Polly Murray, Alice Nevin, Barbara Paige, Charles Paul, Katherine Pemberton, Genvieve Phillips, Helen Pratt, Clyde Robinson, Mary Rolfe, Katharine Sewall, Sondra Stanton, Helen Stone, Maxine Stuart, Arthur Sutherland, Marion Sweet, Louise Syminton, Barbara Townsend, William Tracy, Beatrice Wolfe and Wade Wybrants.

An applausive audience heard Shaw's comedy You Never Can Tell produced by senior students of the American Academy of Dramatic Arts at the Empire Theater, New York, on March 12. Jack Daly (White Plains, N. Y.) as Dr. Valentine, was ardent, and Gloria Hatrick (Larchmont, N. Y.), charming. Kate Ivins and Charles Cable deserve special mention. Martha Gaylord was dignified and sincere, and Monte Meacham was convincing. An outstanding characterization was that of Walter Kastor (Woodmere, L. I.) as the Butler. Clyde Robinson, Katherine Sewall and Henry Lascoe completed the cast.

The March 16 matinee brought Three-Cornered Room (Tonkonogy) and Berkeley Square (Balderston), the first-named featuring Maxine Stuart, Mildred Cox, Janet Gilgen, and Messrs. Cable, Haggerty, Tracy, Robinson and Hurst. The second produced fourteen actors of merit, including Arthur Sutherland as The Ambassador, William Bock as Peter Standish, Sondra Stanton as the Maid. Other parts were played by Beatrice Wolfe, Jane Anderton, Carol Moore, Bette Butterworth, Alice Clements, Alice Nevin and Messrs. Manning, Finch, Jones, Hollowell and Wybrants. The clean-cut enunciation and competent characterization of the students brought them recognition.

The twelfth matinee performance of the American Academy of Dramatic Art at the Empire Theatre, New York, brought Captain Applejack (Hackett), a performance to be proud of, the acting showing keen appreciation of the roles. Richard Brennan (Carbondale, Pa.) was outstanding. Other parts were represented by Jean Barrere, Helen Leftwich, Katharine Sewall, Sylvia Hutton, Doris Leighton, Edward Kreiling, Henry Lascoe, Helen Stone, Lyle Berger and James Hollowell. Paris Bound (Barry) presented Mary Rolfe, Hugh Farley and James Hollowell in the roles of the Hutton family; remaining parts were by Polly Murray, Helen Pratt, Barbara Townsend, Elizabeth Eustis, Carmen Jones and Gloria Hetrick.

The March 23 program brought the performance of Act I of Hedda Gabler (Ibsen), the six actors being Bette Butterworth, Maxine Stuart, Carman Jones, Genevieve Phillips, Sondra Stanton, and Charles Paul. Collectively one may group this outfit as eminently capable in their collaboration in the difficult play. The Norwegian atmosphere, the characterization, the poise of all concerned expressed the effect of the ensemble associated in the play. Saturday's Children (Anderson) gave opportunity for a contrasting comedy performance, the seven characters being represented by Christine Formby, Vincent Donahue, Elaine Carr, Katharine Sewall, Gilbert Haggerty, Monte Meacham and Genevieve Phillips.

The last (14th) matinee of the school for this season brought Tchekov's Three Sisters, in which seventeen actors portrayed the characters. Jean Barrere made a hit as head of the Prozorov family, closely followed by Sondra Stanton as his wife. Christine Formby, Betty Graham and Marian Kate represented the three sisters, with Edward Kreiling, Wade Wybrants, Lyle Bettger, Charles Paul, Vincent Donahue, Delano Finch and Hugh Farley in roles as Russian officers. William Tracy, Barbara Carrell, Barbara Townsend, William Bock and Arthur Sutherland filled lesser roles, and the Russian picturization caught and retained attention. F. W. R.

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# Eager Musical Public in U.S.S.R. Welcomed Visit of American Singer

## Emma Redell, Soprano, Narrates Experiences While Concertizing in Colorful Cities of Soviet Land

Emma Redell has returned to America following an extensive tour abroad. The soprano told of starting her engagements on the Baltic Sea at Leningrad on January 5 and 7, then swinging southward to the Black Sea, singing her way down to Sochi. After that she toured to the Caspian Sea and gave three concerts in Baku alone.

"Baku," Miss Redell wished to explain to American readers, "means City of Winds in Azenbaijan. In this district my name changed from 'Redell' to 'Redellin,' the Turkish version, and so it was printed on huge posters. I sang in the new hall at Baku, and the manager told me that at least seven nationalities were represented in the audience. However, they received the numbers in English, especially the Negro spirituals, and the Italian and German songs and arias with no less enthusiasm than the Russian. Almost every one in the Soviet Union is studying a foreign language. I gave a different program each evening.

*EMMA REDELL*

### Musical Capital of Armenia

"Then the long trek began to the capital of Armenia, Erevan. At my request the U.S.S.R. Government concert agency agreed that I be sent south for the coldest months, but Siberian weather followed me, and upon arrival at Erevan I found the city buried under three feet of snow. This city has its own opera house and has just built a new auditorium which has a seating capacity of 2,000. I gave two concerts there, and the audiences were large in spite of the icy weather. During the intermissions people would come up to practise their English with me. Some of them had returned from the United States, and feared they were losing their knowledge of English.

### Picturesque Georgian Republic

"From Erevan," continued Miss Redell, "I traveled to Tiflis, or as it is now called 'Tbilisi,' capital of the Georgian republic. Under the Tsars, anyone of this district who had forty lambs could become a 'prince,' and it is from here that princes came to dazzle susceptible Americans. In this ancient city, I enjoyed the beautiful scenery and the lovely weather. For my concert, the audience included the entire vocal faculty of the conservatory and their pupils. The hall was packed to suffocation, but they did not seem to mind, demanding many encores."

"And what did you do after Erevan?"

### A Skeptical Listener

"I went on to Kislovodsk. Here I had not time enough to take in the sights. The audience at my concert was the most cosmopolitan of my Russian journey. In the seventy odd sanatoria were engineers, professors, laborers, scientists, artists, students and people from many other walks of life who were taking the cure. My hearers were drawn from this throng. I understand that during this concert, after I had finished singing Dargomizhsky's Heavenly Cloudlets, a Russian in the audience remarked to my manager, 'This singer cannot possibly be an American. No American can sing Russian like that.' The manager assured him of my nationality. 'No,' said the Russian flatly. 'I have lived in Detroit. I know. She cannot be American.' The manager then told the skeptic to go around to the hotel and look at my passport. Whether he accepted the challenge, I don't know.

"My concert in Moscow was held in The Hall of the Scientists, an auditorium reserved for the most classic programs. The audience was most enthusiastic and demanded many encores, going home only when the lights were dimmed. In Leningrad there was equal enthusiasm, a group of people escorting me to the train following the program. A concert in a textile center, Ivanova, completed a very interesting tour." G. N.

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# Toronto Music Calendar Holds Interest

## Charles Kullmann and Emmy Heim among Vocal Protagonists—Symphony Orchestra Concludes Its Regular Schedule

Toronto, Can.—Charles Kullmann's superb tenor voice was heard to advantage in the generous program of miscellaneous range which he gave at Eaton Auditorium on April 1. Finely restrained style in early classics, Scarlatti, Handel; controlled sentiment in Schumann and Strauss; true operatic flamboyancy in arias; interest invested in modern Italians; and a variety of effects in an English group, that included Hageman's beautiful Do Not Go, My Love, made it an evening replete with richest song. Fritz Kitzinger at the piano was perfection.

### Emmy Heim's Final Appearance

Emmy Heim's requested farewell recital on Thursday at Toronto Conservatory, though utterly different, was a gem-like performance. This Viennese soprano's art had the considerable assistance of Sir Ernest MacMillan at the piano, and of Tom Brennand's viola obbligati. Brahms, sung in matchless style, opened this paragon of programs, followed by Dale's Come Away Death; in these the tones of Mr. Brennand's playing seemed to supplement the singing with another equally moving warm voice. Exquisitely interpreted Hugo Wolf and Gustav Mahler ensued, and then the recitalist became less austere. Folk-songs in German, in French (two of these aptly arranged by Sir Ernest), in Greek, even in Yiddish, a kaleidoscope of wit and beauty, were delivered in tender or piquant manner with the characteristic pearly tones.

### Piano Offerings

Esther Hoffman, pupil of Boris Berlin, appeared on Friday in the same hall in a piano recital of no mean compass. The idiom of this young musician is conventionally sound and yet individually brilliant, well reflecting the authority of her teacher's method, a feature of which is to develop the student's own personality without fostering any outcropping of vagarious peculiarity. Beethoven dramatically brave; Chopin poetically felt; Debussy sensitively portrayed; and all performed with fine execution, made a successful program.

Sunny Skies, a John B. Rogers production, was presented on Friday and Saturday, April 2 and 3, at Eaton Auditorium, by the Uptown Optimist Club, and went with a zest that delighted the large houses. The production approached professional effectiveness to a gratifying degree. Some remarkably fine singing by the Toronto Women's Choir Octette, under the capable direction of Ethel Neilson, was the high spot of the evening.

### Concert for Children

Boris Berlin's last Concert for Children of the season on April 3, was a distinct success, both the juvenile audience and the juvenile performers enjoying themselves hugely. Norman Wilks, executive assistant to the principal of Toronto Conservatory distributed prizes and assisted as master of ceremonies. Many pianists of tender years, and a fine little singer, Joan Moreland, participated. Slides were shown, and as a final treat cello soli were contributed by Leo Smith and Elie Spivak and Harold Sumberg played the Bach double concerto.

### Orchestra Ends Series

Sir Ernest MacMillan conducted the last of the season's regular Toronto Symphony Orchestra concerts at Massey Hall on April 6 in heroic fashion, as also played the members of the orchestra. The Lohengrin Prelude was given in a manner as nearly perfect as could be wished, while the César Franck symphony was a profound introspective study big with portentous moments. After the almost unwelcome intermission came Toronto's premiere of Elgar's Falstaff (op. 68), Irresistible in its force, infectious in its whimsicality, poignant at times, the huge work nevertheless left one wishing for a more detailed key to the specific meaning of much of this program music, despite some printed notes and Sir Ernest's helpful oral explanations. The Schwanda Polka and Fugue by Weinberger tripped to a lighthearted conclusion, and Elgar's Pomp and Circumstance was a grandiose encore in recognition of the approaching Coronation.

B. P.

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## *Freiheit Singing Society Repeats Folk Opera*

The Freiheit Singing Society, conducted by Max Helfman, repeated the Yiddish folk opera, Bunt mit a statchke (Strike and Revolt) at Madison Square Garden, New York on April 3. The performance was part of the jubilee celebration of the fifteenth anniversary of the Freiheit newspaper. Mr. Helfman has rewritten the last scene of the opera, giving it a more spectacular ending. In this new version, the opera was at once booked for three more performances this season; April 11 at Webster Hall, New York; 16, Hunt's Point Palace, the Bronx; 24, Thomas Jefferson High School, Brooklyn.

At the completion of the chorus's season, a new work goes into rehearsal under Mr. Helfman. This is a Requiem completed in 1935 by M. Yudin, a contemporary Russian composer, which calls for a double chorus and a full symphony orchestra. It is written in six movements and occupies an entire evening. The Freiheit Chorus's performance will be the American premiere of the work.

*MEBANE BEASLEY,*
*Hollywood vocal teacher, presented two of his artist pupils recently. Eloise Horton, coloratura soprano, appeared at the Beverly Hills Theatre, and on March 30 in the role of Queen of the Night in Mozart's Magic Flute at the Los Angeles Biltmore Theatre. Felix Knight, tenor, appeared in the Narrator role in Bach's St. John Passion on March 26 and 27 at the Los Angles Shrine Auditorium. (Photo By Bruno, Hollywood.)*

## *Activities of Corradina Mola*

Corradina Mola, Italian harpsichordist, is now on her sixth tour of Europe. She began her 1936-1937 season early in the autumn at Jesi (Italy), natal town of Pergolesi, inaugurating the Pergolesi Museum there, with a concert of Pergolesi's music. On the program was a Pergolesi sonata which Miss Mola discovered and brought to light.

The foregoing appearance was followed by an extensive tour of Italy and France, two important engagements being in Paris. At the first of these (December) Miss Mola gave the first performance of Sonatine en forme de Trio, by Florent Schmitt (the work is dedicated to Miss Mola); at the second, under the auspices of the Ars Musica Society, she played the Schmitt opus, a Paisiello concerto, and Idylle, by Umberto. In February, March, and April, the harpsichordist is touring in Belgium, Holland, Germany, Austria, and Hungary, recital and orchestral engagements awaiting her in Brussels, Antwerp, The Hague, Amsterdam, Berlin, Nurnberg, Munich, Leipsic, Vienna and Budapest. She plays another recital in Paris, in May. Before leaving Milan for her tour, Miss Mola appeared in a film depicting the history of La Scala from its inception to the present day. Sound films of her concerts have also been made in Germany and Turkey.

Miss Mola's repertoire comprises works of all epochs, including the modern. She has toured with Jan Kubelik and Paul Hindemith, and has played under the direction of F. Busch, Respighi, de Falla, Bigot, Otterloo, Veneziani, Ghione, Previtali, Guy and Raphael Kubelik. She has restored a number of important works. Recently she was awarded the Prize of the Italian Academy of Immortals (president of the Academy, M. Marconi, the musical section consisting of Mascagni, Giordano, Perosi, and the late Respighi). It is stated that this is the first time the academy has given its prize to a concert artist.

## *Wagner Society to Hold Banquet*

At the first annual banquet of the Richard Wagner Society on April 25, at the Hotel Barbizon, New York, the singers are to be Herman Lutz (baritone, Philadelphia Opera), Julia Peters (soprano, Chicago Opera), Thereasa Gerson (mezzo, Berlin State Opera), the last-named making her debut in the metropolis on that occasion. The speakers will be Leonard Liebling, Fritz Muhler and Dr. Herman Heydt, president of the Goethe Society.

## *Musical Trio to Visit Japan*

In April, a trio of artists will leave America for a joint tour in Japan, under the Strok management. The travellers are Alfred Mirovitch, pianist, Mishel Piastro, violinist, and Josef Schuster, cellist.

## *Rayner on Tour*

Sydney Rayner, tenor, is singing on the Metropolitan's spring tour in Boston and Cleveland.

# Artistic Roster in Buffalo Brings Appearances by Leading Musicians

### McCormack Returns—Guy Maier Soloist with Federal Project Ensemble—Philharmonic Orchestra Ends Series with Surplus in Treasury—Music Festival Scheduled

BUFFALO, N. Y.—John McCormack, after an absence of several years from Buffalo, attracted a huge throng to Elmwood Music Hall, where he gave his usual varied, enjoyable program, with many added encores, insistently demanded. Edwin Schneider, his accompanist for many years, provided invaluable support, also contributing piano solos of musicianly merit. This was the last concert of the series presented by the Concert Bureau, Inc. (J. Allen Fusca, managing director). As has been stated in previous issues of the Musical Courier this was Mr. McCormack's farewell public recital.

GORDON QUARTET AND OLGA AVERINO

The Gordon String Quartet with Olga Averino, Russian soprano, gave the last concert in the Buffalo Symphony Society Series. The program was unusual, including a first performance in Buffalo, of the second quartet of Schönberg, the voice being used in the last two movements. Much difference of opinion was expressed by the audience in their reaction to this number, but all were united in approval regarding the Mozart and Beethoven quartets, the excellence of performance of the entire program and the ability of the participants.

GUY MAIER WITH ORCHESTRA

Guy Maier, former Buffalonian, was piano soloist for the concert of the Federal Music Project, Buffalo Orchestra (Franco Autori, conductor). He scored a distinct success in his excellent performance of the Mozart concerto in E flat minor, for piano and orchestra, granting a solo encore, upon insistent applause. The transcriptions for orchestra, of two Bach numbers, by William Olmstead, a young Buffalonian, were given hearty recognition. Respighi's Pines of Rome, the principal orchestral offering, brought much applause from the audience for conductor and men of the orchestra, which they repeatedly acknowledged.

PHILHARMONIC SEASON CLOSES WITH SURPLUS

The first season of the Buffalo Philharmonic Orchestra, under the direction of Lajos Shuk (Mrs. Edgar F. Wendt, president), had the unusual distinction of completion with a substantial surplus in the treasury, instead of the deficit usual in most cases. The pledges made were promptly met, and the interest and increased attendance at the concerts (the fine list of soloists proving an extra attraction) evidenced the earnest desire and civic pride in the permanent maintenance of our orchestra. Plans will be formed at the annual meeting of the board in May for its continuance next season.

ECKEL-KRESS RECITAL

The sixth in the series of eight historical violin programs, given by Mrs. John L. Eckel and her pupil, Geraldine Kress, in the Town Club, again displayed the remarkable versatility and growth of the young violinist, combined with her admirable training. Mrs. Eckel's informal iluminative remarks regarding the development of violin tone and technic were greatly enjoyed by the large audience. The taxing program of French concertos included the Godard Romantique (op. 35), rarely heard, which proved an outstanding number, beautifully played. The program closed with a group of modern selections and additional encores.

CHROMATIC CLUB PROGRAM

The series of afternoon Chromatic Club programs of the season (Olive Frost, chairman) was brought to a successful close by Emily W. Linner, contralto; Squire Haskin, pianist; and Robert Noehren, accompanist, in a fine program. Miss Linner chose a list of seldom heard songs, some in Norwegian; German Lieder, and a group in English, to all of which she brought sincere musicianship and interpretation, with admirable tonal quality. Mr. Haskin also selected unhackneyed piano solos, which he presented in admirable style, with unusual technical brilliance. New officers elected for the club were as follows: Margaret Frye, president; Mrs. Cleveland E. Jauch, first vice president; Mrs. Frederick G. Mitchell, second vice president; Mrs. Charles H. Hickman, secretary; Mrs. Ilona McLeod Camp, treasurer. A students' recital is scheduled.

C. Gordon Watkins, pianist, afforded much enjoyment in his recital for Twentieth Century club members, the program comprising Schumann, Chopin, Liszt and Balakirev compositions given with outstanding excellence.

MUSIC FESTIVAL PLANNED

More than five thousand musicans will take part in a music festival, celebrating the 100th anniversary of the introduction of music in Buffalo public schools; local and out of town choruses, orchestras, bands participating. Dr. Sigmund Spaeth will serve as master of ceremonies on one program. William Breach, supervisor of music in Buffalo schools is directing chairman of the festival; Dr. Robert Bapst, the general chairman, and Guernsey Camp, Jr., chairman of the junior committee.

OTHER EVENTS

Mary M. Howard, dean of Buffalo's music critics, is giving a series of informal piano pupils' recitals in her studio. Excellence of training in technic, interpretation and muscianship are well known practices of Miss Howard's work. At a meeting of the Piano Teachers Forum recently, Miss Howard gave an instructive talk on Methods of Teaching Piano Sight Reading.

Frances Engel Messersmith's class of thirty pupils gave a piano recital in her home, Mrs. Louis Engel, Jr., soprano, assisting in the enjoyable program.

The sixth in a series of recitals by pupils of the First Settlement Music School was held in the school, favorably presenting a number of pupils in all departments.

Marion Priore held a recital in her studio, a number of pupils from her large class giving the program.

The Junior Music Appreciation class at the Buffalo Museum of Science, under the direction of Jessamine Long, gave its class term review. Later a special program will be held during which prizes and other awards for the winter's work are to be given.

The Town Club Music Circle will present Margaret Frye, pianist, in recital, assisted by Jessamine Long, soprano, and Ruth Bender, accompanist.

Ragnhild Ihde, soprano; Olive Gould, violinist; Squire Haskin, pianist, gave the Chromatic Club extension program at the State Teachers' College recently.

L. H. M.


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# Grainger Soloist In Duluth

### Composer-Pianist Appears with Civic Orchestra—Horace Johnson's Astarte Conducted by Paul Lemay—Campaign for Sustaining Fund Opened

DULUTH, MINN.—Percy Grainger paid one of his welcome visits to Duluth on Good Friday, when he was heard as soloist with the Duluth Civic Symphony Orchestra in the fourth concert of the regular series for the season.

Mr. Grainger played Grieg's A Minor concerto with the orchestra, displaying a fine feeling for the work. His other numbers were his own Handel in the Strand and, as encores, his Country Gardens, the Brahms Lullaby, and Now, O Now, I Needs Must Part by the lutenist Dowland. He conducted the orchestra in Irish Tune From County Derry and Shepherd's Hey. The taste and skill of his playing and his friendly way of making his own announcements made him one of the most enjoyed soloists heard here in a long time.

*EUGENE CONLEY,*

*tenor, entered an active spring with the following engagements: March 3, Portland, Me.; 5, 7, and 12, WEEI, Boston; 14, Gardner Museum, Boston; 15, Lynn, Mass.; 17, West Newton, Mass. (afternoon) and Boston Opera; 18, WEEI, Boston; 19, Gloucester, Mass.; 20, Providence, R. I., (Catholic Women's Club); 21, Brookline, Mass.; 26, WEEI, Boston (afternoon) and West Medford, Mass.; 31, Newburyport, Mass.; April 1, Arlington, Mass. (Photo by Williams Studio.)*

Paul Lemay, conductor of the orchestra, opened the program with the Good Friday Spell from Parsifal, appropriate music for the day, which displayed effectively the progress the orchestra has been making in recent months.

Astarte, a symphonic poem by Horace Johnson, opened the second half of the program. The work is melodious and well-arranged, and was a further justification of the Duluth orchestra's policy of playing worthy compositions of present-day American composers whenever possible. Chabrier's vivacious Rhapsody España was the concluding number, showing the vigor and color at the orchestra's command in stirring style.

DRIVE FOR SUSTAINING FUND BEGUN

A special concert was played by the orchestra in the Orpheum Theatre on the night of April 4, and broadcast locally to open the drive for the sustaining fund. The program included Introduction to Act III of Lohengrin (Wagner); Songs My Mother Taught Me (Dvorak); Voices of Spring (Strauss); Air for G String (Bach); second movement of the fifth symphony (Tschaikowsky); Morning from Peer Gynt Suite (Grieg); Sixth Hungarian Dance (Brahms); Russian Sailors' Dance (Gliere); and Finlandia (Sibelius). Short talks were included in the hour's program.

The orchestra's next regular concert will be given April 23 in the Duluth Armory presenting the overture to Euryanthe (Weber); fourth symphony No. 4 (Mendelssohn); suite Station WGBZX (Philip James); First Roumanian Rhapsody (Enesco); and Autumn for string orchestra by Ernest Lachmund, Duluth composer, whose works have been played by the orchestra in the past.

CHORAL SCHEDULES

The Northland Singers of Duluth, after planning to attend the convention of the National Federation of Music Clubs in Indianapolis and to give a concert there, have announced the cancellation of the trip and the resignation of Margrethe Hokanson, founder and conductor. A benefit concert had been planned, and money paid for tickets is being refunded.

The A Capella Choir of Denfeld High School, directed by George W. Parrish, went to Minneapolis for the North Central Music Educators' conference on April 5 and 6. Ratings were not given to the competing choruses, but Dr. Hollis Dann, former dean of the department of music education, New York University, will send each chorus his criticisms and comments, it was announced.

C. B. C.


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# Pelletier and Stassévitch Direct Orchestral Programs in Montreal

## Ninth Symphony a Feature of Les Concerts Symphoniques—Olga Averino and Grisha Goluboff with Ensemble under Douglas Clarke—Loewenguth Quartet in Debut

MONTREAL, CAN.—Three Canadian musicians made their bows in public on March 19 at the Plateau Hall, under the auspices of Les Concerts Symphoniques. The event, drawing a capacity audience, served as a final adjudication of Jean Lallemand's Prize, a substantial award offered for the best orchestral composition written by Canadian composers. In an engaging and stimulating musical mood, Wilfred Pelletier directed the selected compositions which were submitted under pen names and broadcasted all over Canada. The three works which made up the first part of the program were decidedly better made music than those presented last year.

The second part of the concert consisted of Beethoven's ninth symphony, which was given a remarkable performance under the dynamic direction of Paul Stassévitch. The eminent Russian conductor drew the best from all the musicians and singers. The soloists, Ruby Mercer, soprano; Lillian Knowles, contralto; Hardesty Johnson, tenor; and Robert Geis, baritone, were well fitted in their respective parts and their singing was good. Les Disciples de Massenet displayed wonderful work in the last movement of the symphony, singing the original German text with precision and fine delivery. Their execution reflected great honor on Charles Goulet, who trained them.

### MODERN SCORES HEARD

The same organization gave one of its most interesting programs of the season at the same place on April 2. Three of the five works presented were new to these concerts, being Richard Strauss's tone poem Don Juan, Stravinsky's Feu d'Artifice and two of Bach's choral preludes arranged by Schönberg.

The interpretation of these items were personal triumphs for Wilfred Pelletier, who conducted with authority. Jeanne Servêtre, the soloist of the evening, was heard in Saint-Saëns' concerto in G minor which was given a marvelous performance. The local pianist treated the music with brilliant technic and made a deep impression with the large audience.

The program concluded with Cesar Franck's symphony under the baton of Jean Marie Beaudet, who is obviously gifted as conductor. Though he has no great experience, he directed the orchestra with energy and evident understanding.

### AVERINO AND GOLUBOFF WITH MONTREAL ORCHESTRA

Olga Averino appeared as soloist for the Montreal Orchestra at His Majesty's Theatre on March 14. The Russian soprano was heard in a group of arias by Mozart and Tschaikowsky. The Letter Scene from Eugene Onegin was sung in Russian with dramatic feeling and admirable use of her fine voice. Sibelius' Tapiola and Delius' Brigg Fair completed the first part of the program. The second part of the concert was devoted to Tschaikowsky's fifth symphony in which the orchestra did excellent work.

Two weeks later, Douglas Clarke and the Montreal Orchestra brought their seventh season to an end, a season which, though it was the shortest, certainly has been the best one. Grisha Goluboff, the youthful violinist, was the soloist and again scored a decisive hit among music lovers. He was heard in Mozart's concerto (No. 3) in G which was particularly well played. This concerto as well as the opening prelude to Parsifal were played for the first time by the West End Orchestra and combined with Brahm's fourth symphony in E minor, formed an appealing type of program. The sustained applause at the close of the concert showed the appreciation of the fine work done by the group during the entire season.

The Loewenguth Quartet made its first appearance in our city on March 24 under the auspices of Outremont Superior School of Music. The Parisian ensemble (composed of A. Loewenguth, first violin; Maurice Fueri, second violin; Jack George, viola; and Pierre Basseux, cello) proved to be in possession of a definite individuality and true lyrical expressiveness. The musicians were heard in works for string quartet by Beethoven, Ducas and Ravel. The audience so enthusiastically applauded the young artists for their brilliant performance that the last movement from Mozart's quartet No. 15 was added as an encore. J. H. G.

### *Max Jacobs Founds New Jersey Chamber Symphony Orchestra*

Max Jacobs is founder, conductor and musical director of the New Jersey Chamber Symphony Orchestra, Inc., a newly formed organization of thirty-two professional musicians of New Jersey who have been members of leading symphony orchestras of the

*MAX JACOBS*

country. The headquarters of the orchestra are in New Brunswick. A series of four concerts has been arranged for the coming spring and fall in Flemington, N. J., sponsored by the Hunterdon County Symphony Association, Inc., and other New Jersey counties plan to form symphony associations and arrange concert series with the New Jersey Chamber Symphony Orchestra. A concert also is to be given in New York City in the fall.

The new orchestra has been formed to provide symphonic music and novelties which rarely find a place on the programs of larger orchestras. Mr. Jacobs' library of symphonic music contains standard works and seldom heard scores of five centuries. The orchestra's program is divided into three parts: The classic masters of the sixteenth, seventeenth and eighteenth centuries; the "Romantic" period; and early twentieth century music to the present day. Additional special programs include a series of five concerts of the entire orchestral works of J. S. Bach, including those written for orchestra and instrumental soloists; a program entitled "The Bach Family" and Christmas, Easter and Children's concerts.

Mr. Jacobs has been identified with prominent music projects for many years. His activities include: conductor of New York Orchestral Society (1914-1920), founder and conductor of the New York Chamber Symphony (1924-1928), and conductor of the Trenton Symphony Orchestra (1934-1937).

### *Curtis Institute Repeats Milhaud and Menotti Operas in New York*

For the benefit of the Henry Street Settlement, the Curtis Institute of Music repeated its brilliant performances of Milhaud's The Poor Sailor and Gian-Carlo Menotti's one-act opera buffa, Amelia Goes to the Ball, at the New Amsterdam Theatre, on April 11. A capacity audience attended. The Philadelphia premieres of these scores were reviewed in the previous issue of the Musical Courier, and the success of that occasion was duplicated in New York. Sung again in English, the Milhaud work (book by Cocteau, translated by Lorraine Noel Finney) and the Menotti score (text by the composer in a version by George Mead) provided strong contrast in the musical reading of Fritz Reiner and under the stage direction of Dr. Ernst Lert. The French realistic drama of a seaport village crime, with its sharply etched but sombre music, was well sung by Anna Leskaya as the Wife, Fritz Krueger as the Sailor, Leonard Treash as his Father-in-law, and Percival Dove as his Friend.

The chief honors of the evening went to the sparkling comedy, as this was in a real sense a Curtis Institute product. Mr. Menotti, only twenty-five years old, a native of Milan and a graduate of Curtis, has shown melodic invention, force and economy in making his points that would do credit to a veteran.

Of the singers, Margaret Daum scored particularly as Amelia, spirit, charm and coquetry and an excellent voice being her assets; Conrad Mayo as the choleric husband, William Martin as the soulful lover, and Leonard Treash as the resplendent but easily gulled Police Officer, were other participants who sang and acted ably. The remainder of the well trained cast included Edwina Eustis as Amelia's friend; Wilburta Horn as the Cook; Charlotte Daniels as the Maid; Luke Scott, Thomas Carter, Nick Parker, Bill Banks (Policemen); Joseph Maronne (Doctor); Bill Hecht and Mott Richards (Ambulance Men). A mixed chorus assisted in the lively stage action, finely designed by Dr. Lert and taking place inside a picture frame proscenium. The productions were beautifully designed by Donald Oenslager, and proved professional in every respect. The orchestra played splendidly under Reiner. There were long ovations for the principals, Mr. Reiner, Dr. Lert and above all, for the successful young composer, Menotti. Boris Goldovsky and Sylvan Levin acted as assistant conductors in preparing the operas. R. M. K.

### *Doris Snow Sings in Crestwood, N. Y.*

CRESTWOOD, N. Y.—A recital by Doris Snow, soprano, was given here on April 4, with Eva Zayde as accompanist. Miss Snow showed flexibility of voice and pleasing tone qualities in a varied list including the Caro Nome from Rigoletto, Mozart's Alleluja, airs by Bishop, Handel, Arditi, an Old English number, Have You Seen; and songs by Strauss, Sinding, Du Pont, Delibes, Giannini, Cadman, Waller, Friml and Terry. Her audience was an enthusiastic one and required the addition of several encores. B. F.

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## Winnipeg Choir Gives Judas Maccabaeus

### Visiting Artists Include Marian Anderson and Lawrence Tibbett—Boy Choristers Applauded

WINNIPEG, CAN.—The Winnipeg Philharmonic Choir, conducted by Herbert J. Sadler, presented an inspiring performance of the rarely heard Handel's Judas Maccabaeus in Grace Church on March 9. Principal solo parts were competently sung by Olga Irwin, soprano; May Lawson, contralto; Linton Kent, tenor, and J. Roberto Wood, baritone. The singing of the choral forces was marked by glowing tonal coloring and superiority of ensemble. Filmer Hubble and Anna Moncrieff Hovey deserve praise for their efficiency in the organ and piano accompaniments. The work was warmly applauded by a large audience.

MARIAN ANDERSON SINGS

Marian Anderson, contralto, drew the largest audience that has attended Fred M. Gee's Celebrity Concert Series during the present season, many patrons having to be seated on the stage and in the orchestral pit of the Auditorium. The singer enchanted her audience at once with her opening song, one of a group of four by Handel. The Schubert selections which followed were superb vocal accomplishments. From opera, the Verdi O Don fatale was offered with due regard for its grandeur. Concluding sections of the program, consisting mostly of English songs and Negro spirituals, aroused excited enthusiasm which reached its summit when the singer bestowed encores with the same musicianship and concern for the spirit of each song which was evident throughout what proved to be a red letter evening. The accompaniments of Kosti Vehanen were extremely neat if cautious.

TIBBETT IN RECITAL

Lawrence Tibbett's recital on March 29 formed a happy conclusion to Fred M. Gee's Celebrity Series for the season. Mr. Tibbett was again enthusiastically received by an audience which completely filled the Auditorium, including the stage. His program consisting of five comprehensive groups, chiefly sung in English, was well-chosen to please all listeners' tastes. As usual the baritone's interpretations were effectively revealed, and the adequacy of his diction was consistently superior. Nine extras climaxed a memorable evening during which Stewart Wille was at his best as accompanist and piano soloist.

BOYS' CHOIR HEARD

The Winnipeg Boys' Choir, trained and conducted by Ethel Kinley, maintained a high standard of efficiency when they offered an abundant and varied program at their annual concert on March 31. Every available seat in the Auditorium Concert hall was occupied as a fine tribute to the artistic care and devotion bestowed in the musical education in choral and solo work of these sixty-five boys. Assisting were Chester Duncan, accompanist; Gordon McLean, pianist; Clelio Ritagliati, violinist. The audience was emphatic in its approval.

VIOLINIST APPLAUDED

The Musical Courier's Toronto correspondent made complimentary reference to a violin recital by Pearl Palmason at the Toronto Conservatory of Music in the issue of March 20. Miss Palmason is a pupil of Eric Suivak, though her home is in Winnipeg, and while here on a short vacation she gave a recital in the First Lutheran church on April 1, which attracted a large audience. The gifted young violinist made an excellent impression with her opening performance of the Corelli La Folia in the Kreisler arrangement. The Sibelius concerto revealed technical and stylistic merits, combined with a rich tone vitally produced. Shorter numbers extended the program which concluded with an exquisite performance of the Chausson Poeme. Snjolaug Sigurson was an ideal associate at the piano. A. C.

### *National Symphony Orchestra Again to Tour Next Season*

WASHINGTON, D. C.—Hans Kindler, conductor, and the National Symphony Orchestra have returned from a tour of the South, with plans already laid for extensive traveling next season.

Another trip to Canada is assured, Manager C. C. Cappel declared. Several engagements in the Dominion are already definite,

*VIRGINIA PEMBERTON*

*sang a performance of Mimi in La Boheme with Armand Tokatyan as Rodolfo in Newark, N. J., on March 7. (Photo © by Maillard Kesslere.)*

while others are pending. The orchestra paid its first visit to Canada during the 1935-36 season, including appearances in Quebec and Ottawa.

The orchestra will also tour widely in New England as well as the South. In addition to playing in several of the cities visited in recent seasons, the orchestra is engaged to give concerts next winter at Rutgers, Dartmouth and Wellesley Colleges. For the third consecutive year the National Symphony Orchestra plays in Hartford, Conn., in a concert series that also presented the Boston Symphony and the Philadelphia orchestras.

The present tour, which took the orchestra to Florida for the first time in its history (the men played in Jacksonville, April 5) does not complete the organization's travels for this year. Under Dr. Kindler's baton the orchestra is scheduled for an appearance at the biennial meeting of the Federated Music Clubs on April 28 and 29 in Indianapolis, Ind., and on its way back to Washington is to play a concert on April 30 in Morgantown, W. Va.

## Students Sing Faust In New Orleans

### State University Production Given under Direction of Amato and Hasselmans—Recitals by Bartlett-Robertson and Rose Dirmann—Dancers Appear with Civic Orchestra

NEW ORLEANS, LA.—The performance of Gounod's Faust by the Louisiana State University School of Music, as the closing event of the New Orleans Spring Fiesta, not only presented the best interpretation of that beloved opera heard here in many a year, but set a new standard of amateur productions. Professional instincts were recreated under the artistic directorship of Pasquale Amato, with the orchestral support of Louis Hasselmans, members of the L.S.U. faculty, and combining decorative scenic effects, well modulated histrionics, and splendid young voices, the opera acquired the freshness and vigor of youth. The production in every detail was constructed on the university campus, and produced by students, under the general direction of Dr. H. W. Stopher, president of the School of Music.

The leads, all well adapted and authoritative in their parts, received admirable cooperation from an attractively picturesque chorus and ballet. The singing was enhanced by skilled orchestration. Two members of the cast, however, were outstanding: Frances Greer, whose dulcet soprano in the characterization of Marguerite won unanimous predictions of future brilliance; and Richard Holtzclaw's convincing Mephistopheles, which received vociferous commendation. Robert Guy did well in the part of Valentine, and A. E. Wilder, Jr., as Faust; also Sidney Young's Siebel and Marcella Uhl's Martha, were well handled. Other leads were Sidney McNight as Wagner, and Rachel Mansinger as the Cherub. Louis Ferraro was Chorus Master; May E. Walker, Ballet Mistress, and Lynn Earl Orr, Stage Technician.

RECITALISTS

Ethel Bartlett and Rae Robertson, whose due piano performances are being extensively welcomed, impressed the large Philharmonic membership with their perfect coordination These obviously different temperaments have become so smoothly welded, their interpretations appear as one.

Rose Dirmann, soprano, after artistic endeavors in New York and Hollywood, returned to demonstrate her success to her native city, in the last recital of the Dixon Hall Series. Local hearers noted an excellent technical training, with special credit to purity of diction.

CIVIC ORCHESTRA MODERN WORKS

The New Orleans Civic Symphony Orchestra, under the direction of Arthur Zack, has closed its first season. The final performance in the Historic Series devoted half the program to several modern symphonic selections, two of which depicted New Orleans scenes, by Beach and Wilson, a Gypsy Bolero spiritedly conducted by its composer, Elisabetta Pate, and Ravel's introduction and allegro, presenting Lucienne Lavedan, harpist, in solo. The second half of the program introduced the striking Oriental dancer Yeichi Nimura, and his beautifully talented American partner, Lisan Kay, who fascinated their audience with the loveliness of the artistic effects they achieved.

O. M. L.

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# Klemperer Scores in Brahms Work

## Los Angeles Philharmonic in German-Austrian List—Lotte Lehmann Offers Recital—Sonata Programs, Shawn Dancers and Polyphonic Singers Heard

Los Angeles.—The Brahms first symphony won vociferous applause for Otto Klemperer and the Philharmonic Orchestra on April 1 in the Auditorium. Brahms is one of the composers whom Klemperer interprets with consummate artistry and skill, and although he had given this particular work better readings, its performance was one of signal majesty and beauty. The first horn, James Stagliano, seems now to have found himself with regard to surety. The solo passages by the concertmaster, John Pennington, were less well favored. His tone was cool and somewhat inert, not always steady in the sustained notes.

The hit of the evening was Klemperer's own arrangement for strings of the Bach aria, Bist Du bei mir, originally from the notebook for Anna Magdalena Bach. It was applauded so warmly that it had to be repeated. Klemperer has treated the work with much sympathy and a scholarly understanding of its concept. The reading of the Strauss tone poem, Death and Transfiguration held both mysticism and profundity. Berlioz' overture to Benvenuto Cellini held both dash and sentiment. Mozart's Eine kleine Nachtmusik was delicately interpreted by the leading portion of the string section, and if perhaps more lightly done than customary, that was not unbecoming to its serenade nature. The two string works, however, served to emphasize the thin tone of the orchestra's violin section. Possibly this is in part due to the conductor's demands, since in his selection of high voices, Klemperer also favors thin and achromatic quality. Certainly the violins have not now the richness of former years, nor of other comparable symphonic ensembles.

### Lotte Lehmann in Local Debut

Lotte Lehmann gave her first recital here in the Auditorium on March 30. Possessed of a glorious vocal organ, she rose at times to heights of unusual emotion and power, but her work was sometimes typically operatic, and not until the final Strauss group could she succeed in forgetting that she is a Wagnerian soprano, and metaphorically descend from the Valkyrie steed. Her voice was of rich timbre and amazing volume that she used unrestrainedly, holding that emotional vibrato which the inexperienced at times confuse with tremolo. The program was devoted almost entirely to the concert war-horses ridden by all singers, including several totally unsuitable for a woman. Lieder by Brahms, Schumann and Schubert were included among her offerings. A group sung in English began with Drink to Me Only admirably sung. But with so many fine modern songs available, there seems to be no valid reason for disinterring the cheap mid-Victorian sentimentality of a Rubinstein Romance, or an equally cheap, if undated, Do Not Chide Me, by Balogh. Visions, credited to Sjoberg-Balogh, was merely innocuous. Paul Ulanowsky provided exceptionally fine piano accompaniments, with poetic tone, assured support and the maximum of cooperation.

### Sonata Recital

A sonata recital which admirably combined interest, finesse and beauty of performance was that given by Leni van Thijn, violinist, and Lena di Fiore, pianist, in the Biltmore Music Room April 2. The two young ladies immediately proved themselves a valuable addition to the chamber music groups now here. They played an exacting program with authority and musicianship, maintaining an evenly balanced ensemble in which violin and piano shared with perfect equality. In artistry and musicianly qualities they were well matched, and of the highest standards. The fluently lovely Mozart sonata (No. 15) in B flat major, opened the program, given with classical clarity of contour and definitely enunciated phraseology.

The focus of interest was the first American performance of Van den Sigtenhorst Meyer's sonata (Op. 26). It proved a highly meritorious work, worthy of repeated hearings, and possessing both individuality and character, applied with progressive yet not startling modernity. The violin and piano kept to distinctly separate lines, always apart, yet always beautifully blended, the violin carrying a singing voice, the piano consistently percussive. There seemed an element of mysticism faintly suggestive of the oriental. In the opening *allegro con moto*, the violin played a *legato* melodic line while the piano suggested distant bells. In the *tranquillo*, the muted violin began alone in a melody of exceptional freedom, the piano later taking up an obstinate figuration stressing the afterbeats. The final *vivace* held much vitality, the two instruments playing in contrasting rhythms even to occasionally differing time signatures. In conclusion, the Cesar Franck sonata in A-major was given a deeply sincere reading. The auditors amply demonstrated their approbation of the two artists.

### Meremblum and Saidenberg in Joint List

Sonata recitals have become so concertized in the last few decades that it is rather startling to hear one presented in the surroundings for which it was originally intended. The spacious music room in the home of Dr. and Mrs. Rufus B. von Kleinsmid was an entirely appropriate place for the recital by Peter Meremblum, violinist, and Theodore Saidenberg, pianist, on April 3. The programmed works of Mozart, Strauss and Franck held nothing in the way of novelty for chamber music adherents, but the manner of performance made them thoroughly enjoyable in every respect. The two artists both have years of chamber music playing to their credit, and were evenly matched in tone and artistry.

### Shawn Dancers Appear

The appearance of Ted Shawn and his troupe of male dancers brought interested audiences to the Auditorium on the matinee and evening of April 3. Sincerity and earnest effort made their work enjoyable to the majority of their auditors. The musical arrangements were capably constructed by Jess Meeker, who also provided the accompaniments.

### Polyphonic Singers

A mild evening was the lot of those who attended the concert by the Polyphonic Singers of Southern California, and Pasmore and Trerice, duo pianists, presented in the Biltmore Music Room on April 5. The term "polyphonic" is misapplied to the group, for their sole polyphonic effort was the opening Tenebrae Factae Sunt of Palestrina, most of the remainder of the program being devoted to rather ordinary arrangements of standard songs, in which the maximum achievement was simple three-part harmony. No attempt was made to use the potential resources of the two pianos used for accompaniments, on which Barbara Watson and Lorraine Whitney provided an unobtrusive background. The ensemble of twenty-four ladies was conducted by Kenneth Marvin Stead, whose sweeping gestures displayed his own choreographic grace, but extracted little spirit from his flock. Their reposeful items showed a pleasing *pianissimo* graded as far upwards as a *mezzo-forte*. The program was badly constructed, showing few of the contrasts which tend to make a program interesting. The duo-pianists were considerably more satisfactory than the choir. The two young men are rather preoccupied with a care towards synchrony which at times detracts from spontaniety. Both played with the fluent grace of sound technical training, although at times note errors were discernible.

R. D. S.

## *Los Angeles Pro Musica Presents Red Gate Shadow Players*

Los Angeles.—Pro Musica (Mrs. Philip Zobelein, president) presented The Red Gate Shadow Players on April 5 at the Women's Athletic Club before a much smaller audience than the attraction deserved. The small stage setting in which the marionettes appeared was Chinese in design and the action and dialogue of the different sets and scenes was deftly handled by Pauline Benton and Lee Ruttle. The music, arranged and played by William Russell, was a dominating factor in making this entertainment most enjoyable. The program opened with a street festival in China, followed by The Burning of the Bam-

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boo Grove taken from an historical military play, and Elephant Gay, a Chinese Fable. The second part of the program was devoted to The Cowherd and the Weaving Maid, a legend of the stars, which proved to be delightful. C. D. K.

## Rambling Around

L. E. Behymer, impresario of Los Angeles, presents two concerts on April 30 and May 1 of the Philadelphia Orchestra at the Los Angeles Shrine Auditorium with Jose Iturbi, conductor and pianist. Mr. Iturbi will play Liszt's concerto in E flat major at the second performance. The principal work on the first program is Cesar Franck's symphony in D minor.

* * *

Myrtle Leonard, contralto of the Metropolitan Opera, is fulfilling engagements on the Pacific Coast and plans to remain in Hollywood. She appeared in recitals on March 22 at the Bohemian Club, San Francisco, and March 11 at the Denver College of Music, Denver, Colo. Miss Leonard will teach six weeks this summer at the University of Idaho, Moscow, Idaho. She recently came under the management of Frank E. Andrews of the Ellison-White Bureau, Portland, Oregon, for concert, recital and radio in western states.

* * *

Dr. George Liebling, composer and pianist of Hollywood, has written and dedicated two songs to Jessica Dragonette, of radio eminence. His orchestral overture to the opera, Children of Truth, has been chosen to be presented on May 26 by the Los Angeles Federal Project Orchestra.

* * *

Blythe Taylor Burns, soprano of Los Angeles, because of the illness of Francia White, sang at the Easter sunrise service March 28 at Forest Lawn Memorial Park, offering I Know That My Redeemer Liveth from The Messiah.

* * *

A movement, entitled Montage, from a satirical orchestral suite, Cinema Clichés, by David Raksin, twenty-four-year-old composer and arranger at Universal Studios in Hollywood, was played by the Philadelphia Orchestra under the direction of Leopold Stokowski on April 9 and 10. Mr. Raksin was reared in Philadelphia and his father was for years a member of the orchestra under Stokowski. He is now doing composing and arranging music for Deanna Durbin's next film, One Hundred Men and One Girl, in which Stokowski will act and conduct the orchestra.

* * *

Josef Piastro, violinist and teacher of Hollywood, presented a child violinist, Douglas Johnson, on April 4 in a recital at the Wilshire Ward Chapel, sponsored by Wilshire Ward Music Organizations.

* * *

David Zeikel, violinist and teacher of Hollywood, gives a Los Angeles recital this spring formed of unaccompanied numbers. Works by Bach, Paganini, Puppa will be played and in addition compositions by contemporary composers such as Cyril Scott, Eugene Ysaye, Leopold Auer and Fritz Kreisler.

* * *

Russell Horton, tenor of Hollywood, gives a program on April 29 for the Music Arts Society of Santa Monica. Songs by Schumann, Mozart, Tirindelli, Tosti, Monteverde, Richard Strauss, Grieg are to be interpreted. Mr. Horton gave a recital on April 9 at the Labero Theatre, Santa Barbara, and on March 28 he appeared in an Easter Day program at the Del Mar Club of Santa Monica. April 6 he was guest artist at the Hollywood Community Sing and on April 21 he appears in a recital for the San Bernardino Women's Club.

* * *

Pietro Cimini, vocal teacher, coach and conductor of Los Angeles, sponsored the appearance of three singers from his studio at a recent concert at the Ebell Club Theatre. Artists appearing were Jean Madden, coloratura soprano and featured singer at Twentieth Century-Fox Studio; Alexander Canepari, tenor; and Raffaele de Angelis, baritone.

* * *

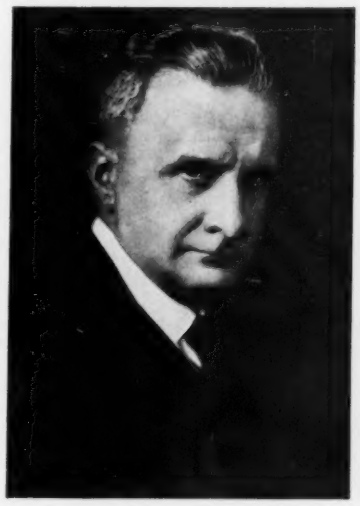
Leon Cepparo, vocal teacher and coach, has been training singers in Hollywood for the past seven years. He came to the United States from Venice fifteen years ago and located in Seattle, Wash., then locating in Southern California. Among artists trained by Mr. Cepparo are Raffaele Moscucci of the Royal Opera in Rome; Louise Hays who made her debut as Mimi in Boheme at the Malibrane of Venice; Tamaki Miuri, Japanese soprano; Claudio Frigerio of the New York Metropolitan Opera; Lodovico Tomarchio of the San Carlos Opera; Antonio Mendez of Del Verme at Milan; May Taylor, mezzo-soprano who made her debut with the San Francisco Opera; Florence Sommerhays, head of the voice department of Utah University, Salt Lake City, Utah; Ann Traverso, mezzo-soprano of the Boston Opera; and Michele De Caro of the Chicago Opera.

* * *

John Hopper, pianist, accompanist, teacher and former correspondent of Musical Courier in Seattle, Wash., has located in Hollywood to reside permanently. He has been soloist with several orchestras including the Seattle Symphony Orchestra at the time Karl Krueger was conductor. Mr. Hopper has acted as accompanist for such artists as Clair Dux, Cornelius Van Vliet, Theodore Spiering, Kathryn Meisle, Ronny Johansson and Martha Graham. C. D. K.

### *Cimini Active as Coach in Los Angeles*

Pietro Cimini, voice specialist, is now located in Los Angeles, where he teaches and coaches many eminent artists of opera, screen, radio and concert. Mr. Cimini formerly was musical director at the Imperial Opera Theatre, Warsaw, Poland; general musical director of the municipal opera theatre, Buenos Aires; director of symphony and opera in the principal theatres of Russia, Italy, Holland and Spain. For five consecutive years, until 1926, he was a conductor of the Chicago Opera, where many important performances were presented under his baton. The last eight seasons he was guest conductor at the Hollywood Bowl and directed the Adohr Opera of the Air (light and grand opera over the radio).



PIETRO CIMINI

Since coming to California, Mr. Cimini has been active. He conducted the operatic sequences in Grace Moore's first picture, One Night of Love, at the Columbia Picture Studios. He was founder and director of the Cimini Grand Chorus, which was used for the picture production of Rio Rita, Hit the Deck and other musicals at the RKO Studios in Hollywood. Among the singers who have been or are now coaching with Mr. Cimini are Mary McCormic, Coe Glade, Doris Kenyon, Vivienne Segal, Hope Hampton and Amelita Galli-Curci. Betty Jaynes, sixteen-year-old soprano, recently was sent to work with Mr. Cimini by Paul Longone, general manager of the Chicago City Opera, where Miss Jaynes made her debut. The young singer is under a long term contract to Metro-Goldwyn-Mayer in Hollywood, and will continue to study with Mr. Cimini during her stay in Los Angeles.

### *Amelia Braddock Heard in Wales*

Amelia Braddock, mezzo-soprano, assisted by George Atkinson at the piano, gave a program on March 16 at the Hotel Metropole, Colwyn Bay, North Wales.

(Photo by Josephine Rossi)

LOIS BANNERMAN

### *Lois Bannerman Tells of Her Work as Harpist*

Although Lois Bannerman only recently passed her sixteenth birthday, she has an established career as a concert harpist. The young girl has studied entirely with her mother. Lois began to play the harp at the age of seven. When she was ten, she made her first public appearance in New York at the Hotel Biltmore. In 1935, she played in Town Hall, New York, under the auspices of the New York Madrigal Society, her first concert in a major auditorium. Miss Bannerman's formal New York debut took place the following year in Steinway Hall.

Interviewed recently by a reporter from the Musical Courier, Miss Bannerman, off-stage, looked as attractive as she does behind the footlights, and has a manner of charming simplicity.

"The cause of the harp as a solo instrument is a cherished musical interest with me," said Miss Bannerman. "The harp, of course, is just coming into its own in the recital field, since it was so long hampered by its limited repertoire and the neglect of serious musicians. A generation or two ago, the harp, as a solo instrument, was regarded as a drawing room ornament, played on occasion by amateurs who did not take the trouble to search out its possibilities.

"Now, of course, all that is changed. The improvements in construction of the modern harp have made it a medium through which composers of today may express their musical thoughts. The repertoire is increased, and great artists are dedicating their musical careers to the harp. There are large classes of student harpists.

"I believe that the best in musical performance results when the performer subordinates himself to exposition of his instrument and its tonal and expressive capacity. And so I hope, as I go on playing for audiences, that eventually I may be identified with those who have advanced and helped establish the harp in its rightful position among solo instruments."

Miss Bannerman has had an active season of engagements in and around New York. On May 12, she will be heard in Town Hall, ending her New York engagements for this year. Next season she is to continue her recitals and solo appearances with orchestra. M. L. S.

### *Monte Carlo Ballet Russe Opens Second Series in New York*

A capacity audience with many standees and a bill of unusual spirit and vivid contrast marked the opening of the second New York series this season by Col. W. de Basil's Ballet Russe de Monte Carlo at the Metropolitan Opera House on April 9.

The program included a restoration after two seasons of the light and piquant Scuola di Ballo (libretto after Goldoni, music by Boccherini arranged by Jean Francaix), in which the Massine choreography was drolly portrayed by a cast headed by Mmes. Riabouchinska and Delarova, and Messrs. Borovansky, Ladre and Zoritch.

The colorful, subtle atmospheric effects in the dance version of Berlioz' Symphonie Fantastique, premiered earlier in the season, had a powerful presentation by the entire troupe, headed by Massine as the Poet and Irina Baronova as the Beloved. Debussy's L'Apres-midi d'un Faune was repeated in the striking performance of David Lichine (following the Nijinsky version but somewhat modified) and with Tamara Grigorieva as the principal Nymph.

The rollicking conclusion was the delightful Beau Danube, in which the music of Johann Strauss provides a "character" ballet, with Alexandra Danilova scoring as the flamboyant Street Dancer and Riabouchinsky as the demure maiden who contend for the heart of the Hussar, as danced virilely by Massine. Antal Dorati conducted all the ballets except the Berlioz, which was excellently read by Efrem Kurtz. The audience was socially representative and during the entire evening wildly enthusiastic. The members of the company shared many curtain calls. R. M. K.

### *Baer-Marshall Recital*

Frederic Baer, baritone, will appear with Helen Marshall, soprano, in a joint recital sponsored by the Baptist Union of Brooklyn, N. Y., at the Academy of Music, on April 22.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## MUSIC NOTES from Coast to Coast

**GRAND RAPIDS, MICH.**—The East Church presented as its last offering on the regular course, Richard Crooks, tenor, who gave musicianly interpretations of a pleasing and varied program. He was accompanied by Frederick Schauwecker, who also contributed a piano group.

The second half of the sixth concert of the Grand Rapids Symphony Orchestra featured Rossini's Stabat Mater sung by the Symphony Choral Society with the orchestra accompanying. The soloists were Elizabeth Barker Van Campen and Mrs. John R. Klasse, sopranos; Mrs. Curtis W. Johns, mezzo-soprano; Leo Te Paske and Edward Valliere, Jr., tenors; Culmer Peterson, baritone; Fred A. Caro and Abe Hazenberg, basses. The director was Frank B. Goodwin. Karl Wecker conducted the orchestra in numbers by Beethoven, Bizet and Enesco.

The Opera Russe gave two scenes from Tschaikowsky's Eugen Onegin and two from Dargomyzhsky's Russalka under the auspices of the St. Cecilia Society, commemorating the centennial anniversary of Alexander Pushkin, the librettist for both operas. The performers were Racquel Sokolskaya, Olga Prange, Albert Rappaport, Sidor Belarsky, Stanley Turowski and Roland Toule. Alexander Aster was *raconteur* and first pianist and Eugene J. Phillips was second pianist. The chairman was Estelle H. Osborne.

Mrs. Thomas Gillard arranged a members' program for the St. Cecilia, the participants being Augusta Rasch Hake, pianist, and the St. Cecilia Chorus, directed by Mrs. William J. Fenton with Mrs. Joseph Putnam, accompanist. A morning program of which Mrs. John VanDongen was chairman, was given by Mrs. William McMeen and Lillian Valliere, sopranos; Mrs. J. R. Vennell, violinist; Margaret A. MacPherson and Priscilla Sparks, pianists; Maria Lund Royce and Dorothy Pelck McGraw, accompanists. A program arranged by Mrs. Leo J. Dornbos was given by a trio composed of Mrs. W. N. Snow, soprano; Mrs. B. H. Masselink, mezzo-soprano; Mrs. William Van Steenbergen, contralto; with Mrs. R. A. Dorman at the piano. A quartet appeared consisting of Russell Forwood and Sidney Straight, tenors; Lynn Clark, baritone; John Verdier, bass; with Mrs. McGraw at the piano. Three songs entitled Love Is Like a Tree, Water Lily and Ballad of the Sea by Louise Cooper Spindle, local composer, were sung by Mrs. Loren J. Staples with Mrs. Spindle at the piano. Mrs. James B. Burr, pianist, played the first movement of Grieg's A minor concerto with Helen Baker Rowe at the second piano.

Isa Kremer gave a program of ballads and folk songs before a large audience in the Ladies' Literary Club house. She sang in many languages and her program ranged from early and traditional songs to those of the present day. Her accompanist was Johan Basclevsky, who also played a group of piano numbers. H. B. R.

**HOUSTON, TEX.**—The success of the Houston Symphony Orchestra Fund has gone on increasingly, due in part to the work of over seven hundred campaign members. These workers have been under the direction of Mrs. J. G. Flynn, Ima Hogg, Mr. Jolly and Mr. Walne.

On April 12, the orchestra gave its last concert of the season under the expert direction of Ernst Hoffmann. The interesting program eloquently played opened with Brahm's second symphony, followed by Grieg's Peer Gynt Suite, overture to Tannhäuser, introduction to the third act of Lohengrin, and Ravel's Bolero.

On March 24, the Trinity Episcopal Church Choir under the direction of Portia Spencer gave Theodore Dubois' The Seven Last Words of Christ. The soloists were Mrs. J. K. Swinford, Mr. R. S. Person and H. D. Herndon; the organist, Mrs. J. D. Brightwell.

George W. Barnes, organist and choir director of Christ Episcopal Church, directed Handel's Messiah on April 25. A chorus of 100 voices and an orchestra of twenty-two were heard. The out-of-town soloists was Herbert Gould, bass, dean of the Fine Arts department at Drake University, Des Moines, Iowa. Other visitors were Evaling Hartley, contralto; Arthur Kraft, tenor. The soprano of the evening was Mrs. J. Kenneth Swinford.

Houston, was one of the five cities visited by the St. Louis Orchestra, playing here on April 6, under the local management of Edna W. Saunders. Vladimir Golschmann was the splendid conductor, and Max Steindel the solo cellist. K. B. M.

**SAN DIEGO, CALIF.**—March 20 brought again to the Savoy Theatre the Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) in a program consisting of two symphonies, the Beethoven (No. 6) in F major, and the Tschaikowsky (No. 5) in E minor. The happy pastoral character of the Beethoven score was successfully projected by the orchestra and its eminent leader, evincing the sincerity and beauty of conception which marks all the work of this organization. In the Tschaikowsky work, the orchestra rose to heights of tonal beauty and emotional appeal. The exquisite *andante cantabile*, the lovely *valse* and the majestic climax wrought the audience to a high pitch of enthusiasm and brought Dr. Klemperer back again and again. John Pennington, late of the London String Quartet, now concertmaster of the orchestra, is a distinctive addition to the orchestra. Many thanks are due the San Diego Woman's Philharmonic Committee for making possible these fine concerts. The board of the committee includes Mesdames Appleton S. Bridges, honorary chairman, Frank Von Tesmar, chairman, Walter W. Crosby, secretary, William H. Sallmon and William Kettner, treasurers.

The Federal Music Project (Charles H. Marsh, director) was heard in a choral concert on March 29 at the Savoy Theatre, accompanied by the Federal Symphony Orchestra, Mr. Marsh directing. The program included besides a group of *a capella* numbers, the choral suite From the Bavarian Highlands (Elgar), which proved melodic and full of opportunity for the well-trained chorus. A dramatic presentation of In a Persian Garden (Lehmann) was extremely well staged by William G. Stewart and beautifully costumed by Helen Beth, whose work has been noticeable since the beginning of the Project. A quartet composed of Barbara Beck, soprano; Elizabeth Clarke, contralto; William Hughes, tenor; and George Guenther, bass, sang the solos, assisted by the chorus, and gave effective presentation to the work. H. B.

**WHITE PLAINS, N. Y.**—The Westchester Philharmonic Orchestra, under the direction of Jaffrey Harris, closed its season with George Bennett, an excellent young violinist from Bronxville as soloist.

The Westchester Little Opera Company (E. A. Haesener, director), presented its fourth performance of the season at the County Center on April 2. Martha was sung in English, the leading roles being taken by Virginia Baum, Mildred Cassel, William Harvey, and Edward Robinson. Donald MacArdle conducted.

Olin Downes, music critic of the New York Times, gave two interesting lectures at the Westchester Conservatory of Music (Nicolai Mednikoff, director).

The Treble Clef Chorus of the Contemporary Club, White Plains; the Choral Art Society of New Rochelle and the Westchester Men's Chorus, together with the Queens Choral Society of Jackson Heights, made up the chorus of 250 which participated in the concert of the New York Women's Symphony Orchestra under Antonia Brico at Carnegie Hall on March 30. They were heard in an effective presentation of Horatio Parker's Hora Novissima.

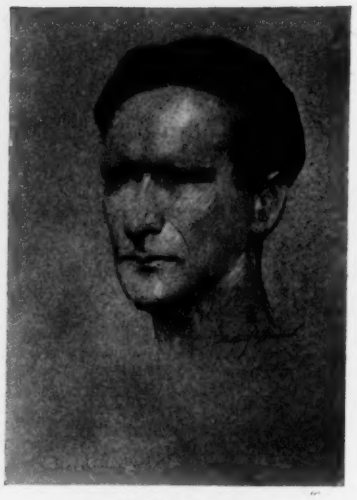
Good Counsel College of White Plains sponsored a concert on April 8 at the college auditorium by pupils of Mario Miccu. A varied program was given by Victoria de Ranieri, Zoe O'Neill and Lina Zarbo, pianists, and Clara Venola, soprano. Miss O'Neill, a graduate of Good Counsel College, also accompanied Miss Venola.

Dorothy Kendricks, pianist, of Bronxville, was selected in competitive auditions as soloist to be presented on a program of the May Music Festival at the County Center. E. H.

### *Mary Lee Read Directs Easter Music at Grand Central*

Mary Lee Read, who introduced the custom of singing Christmas Carols in the Grand Central Station, New York, procured permission to have a Hammond organ placed on the north balcony of the station during Holy Week, and it was played four hours daily by guest organists. On Good Friday, Miss Read gave an organ recital, and on Easter morning she conducted a program of Easter carols and anthems. The Junior Choir of Saviour's Lutheran Church of Brooklyn, N. Y., was heard, and, in mixed and male quartets, Helen Sheridon, Margaret Hearn, Sam Adams, Fred Maxwell, James Scott and Ben Trotman. Visiting artists were Lisa Roegne and Jean Hurt.

On the afternoon of Easter Sunday, Miss Read played organ numbers and presented a male quartet made up of Messrs. Adams, Scott, Pierse and Trotman on a program at Town Hall, New York. Edna Bandler lectured, and her daughter, Yvette Le Bray, mezzo-soprano, sang a group of songs.



*CHARLES BAKER*
*conducts the Singers Club at its Spring Concert at Town Hall, New York, on April 21. The soloists include Gloria LeVey, soprano; Paul King, baritone; Stuart Ross, accompanist, assisted by Clarie Ross, and Archer Gibson, organist. The Singers Club appeared again on the New York Edison Hour on March 28 over NBC. (From a sketch by Maitland E. Graves.)*

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## CONSERVATORIES and SCHOOLS

### *Eastman School of Music*

ROCHESTER, N. Y.—In connection with the winning of the New York Philharmonic $1,000 Prize by Gardner Read, senior in the Eastman School of Music, Dr. Howard Hanson, director of the school, has issued the following statement relative to the work being done for student composers in the Eastman School.

"Gardner Read has been a student here ever since his graduation from high school five years ago, and has been a member of my own class in composition for the past three years. He is a highly gifted young man with a remarkable command of orchestral resources.

"Happy as I am over the award to this young man, I am equally delighted because it seems to me to be a signal instance of the value of the orchestral laboratory for young composers which we have been conducting in Rochester for the past ten years. The American Composers' Concerts which have brought to light hundreds of new works by composers all over the country have received a great deal of public notice, but comparatively few realize that there is an equally important series of laboratory concerts conducted exclusively for students of composition within the school. Approximately 100 symphonic works by student composers have already come into being in this laboratory, and Gardner Read's symphony is an outstanding example of this development. Out of this laboratory have also come three recent winners of the Prix de Rome in musical composition, Herbert Inch, Kent Kennan, and Hunter Johnson. Frederick Woltmann, whose orchestral works were recently performed at a Composers' Forum in New York City, is also a student product of this same composition laboratory.

"If the rich field of American creative genius in musical composition is to be developed, it seems to me imperative that young composers have an immediate and adequate opportunity for the hearing of their works after their conception. The prize-winning Read symphony is an excellent example of this, as each separate movement was rehearsed by our orchestra as soon as the manuscript was completed."

### *New York School of Music and Arts*

A large audience gathered at the New York School of Music and Arts on March 23 to hear an orchestral concert under the direction of William C. Pike. Sixteen numbers encompassed a varied program, which included solos on saxophone, tuba, piano, clarinet, violin, accordion and xylophone, besides ensemble items, all of which are taught at the school. Young John Grant performed Ave Maria (Gounod) with good tone and technic on the clarinet, receiving much applause. Remaining soloists were Charles Phillips, George Addis, James Finley, Julian Gottlieb, Anthony Blasi, Patrick Walls and Louise Groeppinger. Of the twenty-seven members of the orchestra, six are young women. Attendance from Greater New York, including New Jersey and Long Island suburbs was noted.

The spring and summer term at the school has begun. The institution, which is now one of the oldest in America, has been continually under the management of Ralfe Leech Sterner, founder-president. A special feature at the school is the series of weekly students' concerts, qualified pupils taking part, and the granting of diplomas and certificates provides a record of the students' attainment. F. W. R.

### *Curtis Institute of Music*

PHILADELPHIA.—On the March 24 program of the Curtis Institute broadcasts over the Columbia network, those featured were Marjorie Call and Reinhardt Elster, harpists, and Leonard Rose, cellist. The recital introduced to radio Salzedo's Scintillation, played by Miss Call, and Five Popular Spanish Songs by de Falla, enlisting all three artists. The following Wednesday (March 31), Abbey Simon, pianist, and Noah Bielski, violinist, came before the microphone, Mr. Bielski accompanied by Louis Shub. April 7 presented Phyllis Moss, pianist, and Vera Resnikoff, soprano, with Eugene Helmer, accompanist.

### *David Mannes Music School*

A group of thirty members of the Junior Orchestra of the David Mannes Music School gave a concert in the new Auditorium of the Psychiatric Division of Bellevue Hospital on April 2. Edgar Williams conducted the program.

The Junior Orchestra is open free of charge to anyone who can read music and the members range in age from four to forty. Those who played at Bellevue were between the ages of ten and eighteen. The audience came from the children and adult wards. The program included works of Bach, Handel, Grieg and Wagner.

## STUDIO NOTES

### *CLAUDE GONVIERRE*

Claude Gonvierre recently gave another of his classes in criticism and interpretation before a group of teachers and students at his New York studio. The benefits gained in poise and assurance in playing for other members of the class were apparent in the performances of four of his students. Mrs. Fischer played English Suite by Bach, revealing a splendid talent. Claire MacKrell then offered an impromptu by Schubert, with facile technic and real musicianship. Harry Rudich played the "cello" etude by Chopin in masterly manner. Mary O'Connor, who has been heard before, showed unusual qualities which should take her far in the pianistic world with continued study. R. A.

### *KATHRYN TYNDALL DRYER*

Katheryn Tyndall Dryer, teacher of dramatic art, numbers actors and singers among her student-class, in part as follows: Mary Cecil, of the cast of The Women; Mona McGill, of Behind Red Lights; Eddie Albert, of Brother Rat; John Gurney and Doris Doe, Metropolitan Opera Company.

*MARIE RAPPOLD*

### *MARIE RAPPOLD*

Marie Rappold, for fourteen years leading soprano of the Metropolitan Opera, is now teaching voice at her New York studio. She teaches and coaches for careers in opera, recital, radio; screen and microphone technic and so on. Mme. Rappold continues this work through the summer months at her estate at Hortonsville, N. Y., in the foothills of the Catskill Mountains. The estate, one of seventy-six acres, offers privacy for serious study and all outdoor sports, such as horseback riding, swimming, golf, tennis. Mme. Rappold is now holding auditions for summer students at her New York headquarters, and will continue until May 24. Her summer session opens on June 1 and extends to October 1.

### *EMILIO ROXAS*

Among the artist-pupils of Emilio Roxas, Della Samoiloff has been singing twenty-two performances in opera in Milano and Venice. Her operas include Il Trovatore, Cavalleria Rusticana, Ballo in Maschera and Fedora. Recent engagements of Jan Peerce include concerts in Cleveland, Ohio, and Pittsburgh, Pa. Anna Privera, soprano, and Breese Westmoreland, tenor, gave a joint recital at Carnegie Chamber Music Hall, New York on March 17. Selma Kaye, dramatic soprano, was heard in a program at the Academy of Music, Brooklyn, N. Y., February 19.

### *HAROLD HENRY*

Harold Henry gave the last of a series of piano talks at his New York studio on April 1. Following his comments on modernism in music Mr. Henry played La Valleé des Cloches, Ravel; La Cathedrale Engloutie, Les sons et les parfums, Prelude from A minor suite, Debussy; Preambule, Minuet and Courante from Partita in G, Bach; Fantasy-Poem, Heroic Rhapsody, Harold Henry; Fantasy in F minor, Chopin.

### *EMMA A. DAMBMANN*

On March 23 Emma A. Dambmann's pupils, Peggy Thomas Johnson, mezzo-soprano, and Stanley Johnson, basso, appeared at Dr. Westlake's Fortnightly Musicale, singing songs and opera arias. Mrs. Willian Baker, soprano, and student of Mme. Dambmann, has been engaged by the Boonton, N. J., M. E. Church, where she will sing The Crucifixion on Easter Sunday.

### *LA FORGE-BERÚMEN*

The La Forge-Berúmen Studios of New York began a new series of broadcasts over the Mutual Network on March 25. The program was under the direction of Frank La Forge and Ernesto Berúmen. Mr. La Forge conducted his ensemble of solo voices in several numbers in keeping with the Easter season. The chorus' work indicated fine training and they performed with musical and vocal finesse. Mabel Miller Downs' soprano voice gave much pleasure in the solo from Gounod's Lovely Appear, and she was ably supported by the ensemble. Elizabeth Andres, contralto, sang Before the Crucifix by La Forge, with the ensemble providing a humming accompaniment. The ensemble was accompanied at the piano by Alice Huebner and Frances Wolf and at the organ by Beryl Blanch. Constantine Callinicos, pupil of Ernesto Berúmen, played two groups with artistry. Included in his presentations was an interesting arrangement of a Greek lullaby by Mr. Callinicos. S. K.


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## Prague Activities

(Continued from page 7)

Karel Sejna for his conducting of Prometheus Overture (Beethoven), Symphonic Variations (Dvorak) and Brahms' double concerto for violin and cello, with Stanislav Novak and Ladislav Zelenka, soloists. The first performance of Winter's Tale, cantata for soprano, chorus and orchestra, by Jaroslav Ridky, with Marie Jeremiasova and the Vinchradsky Hlahol Choir, evoked warm approval.

HUBERMAN DRAWS

The hall was besieged for Bronislaw Huberman's recital. Violin concertos by Bach, Mozart and Goldmark were played with mastery, Hans Wilhelm Steinberg of the new Palestine Symphony Orchestra providing splendid accompaniments.

Lea Luboshutz, violinist, repeated her success of the preceding season. The numerous auditors were particularly attentive to sonatas by Bach and Brahms, done with virile tone, vigorous bowing and rhythmical accuracy.

Bedriska Seidlova, young Czech violinist, revealed her technical accomplishments in concertos by Paganini and Jan Kubelik; a sonata by Handel; and short pieces of Saint-Saëns and de Falla.

Regina Schein, Swiss cellist, had a large and well satisfied crowd for her recital. The high point of her program was Sonata Arpegione, by Franz Schubert, played with beauty of tone, dynamic control, and fascinating grace.

Ferdinand Dany, Hungarian cellist, won success at his debut. Equipped with virtuosity, a wide range of dynamics, and warm tone, he was especially liked in Beethoven's sonata (op. 102).

PIANISTS

The appearance of Franz Langer, piano professor at the German Musical Academy, was an occasion of more than usual pleasure. A brilliant reading of Schubert's Wanderer-phantasie, as well as fantasia in C minor (Mozart), sonata Op. 101 (Beethoven) and twenty-four preludes (Chopin) disclosed the many-sidedness of the performer.

Gerta Resek proved herself an excellent keyboard interpreter of modern compositions in sonata, by Prokofieff, Fantasia Boetica by de Falla, and Dance Sketches by Martinu.

IN MEMORIAM

The music section of the Manes Society recently gave a program in memory of Alban Berg and Pierre Octave Ferroud. The event opened with the first performance of Funeral Music by Isa Krejci, followed by string quartet in C major and five songs by Ferroud, and piano sonata and Sieban Frühe Lieder by Berg. Andula Pécirkova, mezzo-soprano; Vaclav Holzknecht, pianist; and the Peska Quartet were the excellent interpreters.

At the concert by the German Chamber Music Association, the principal item was the first local hearing of Stravinsky's concerto for two pianos. The other novelties were three songs (Theodor Veidl), second suite for piano (Fidelio Finke), five songs (Hermann Haas), three songs (Johannes Bammer), and Dreikönigsmusik für zwei Klaviere (Feliz Petyrek). Alice Herz-Sommer and Ernst Latzko, pianists, and Gertrude Wurma-Hauk, soprano, were admired for their sympathetic performances.

## Music in Milan

(Continued from page 7)

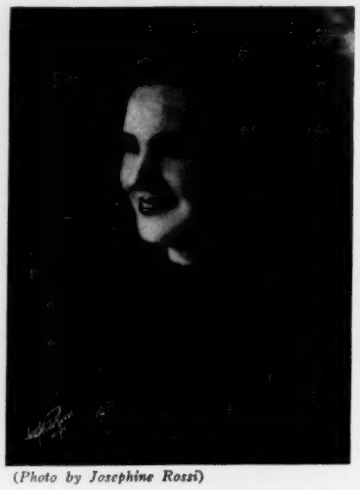
an exceptionally fine interpretation with Gigli as Des Grieux and Mafalda Favero as the heroine. De Lucca, Baronti, Nessi, Baracchi sang the other roles.

PIANISTS, A CELLO AND VIOLIN

Under the auspices of the Amici della Musica, we have had several piano recitals. Isidor Achron gave deeply felt interpretations—one of them being the Symphonic Variations, by his brother Joseph Achron. Pietro Scarpini was applauded in several Bach numbers, and works by Petrassi, Poulenc and Villa Lobos. Others were Maria Teresa Baldeschi, heard in classic and modern music, and Guido Agosti, who gave the first performance of sonatina by Mario Sirianni.

Attilio Ransato, cellist, and Renato Cohen, pianist, brought us a seance of works in which the artists displayed high instrumental address and musicianship.

Lili Krauss, pianist, and Simon Goldberg, violinist, joined forces in a sonata program (including Hindemith) revealing considerable talent, but no authoritative interpretative abilities.



(Photo by Josephine Rossi)
MARCELLA GEON

### Marcella Geon Closes Wagner Opera Lectures

Marcella Geon completed her cycle of the Wagner operas with a lecture-recital on Parsifal, March 22, at her New York studio. She was assisted by Philip Whitfield as Gurnemanz and Gladys and Mable Thompson and Brahma Chalefman in an arrangement of the Flower Maidens music. On March 1 Miss Geon's lectures on the Ring ended with Götterdämmerung, with the Immolation Scene sung by Paula Fire; 8, Miss Geon had the assistance of Sam Adams in the Prize Song and Hamilton Benz in selections of Hans Sachs' music from Die Meistersinger. On March 15, Santa's ballad from the Flying Dutchman was sung by Frieda Volkert.

### Sigma Alpha Iota's Epsilon Province Has Minneapolis Convention

MINNEAPOLIS, MINN.—Epsilon Province of Sigma Alpha Iota, national professional music fraternity for women, met in convention here on March 6 and 7, at the Radisson Hotel. Delegates were present from nine active and two alumnae chapters with the national president, Gertrude Evans of Ithaca, N. Y., as an honored guest. Mrs. F. N. Wilson, Minneapolis, province president, presided. Mrs. N. W. Nixon of Kalispel, Mont., and Sue Herbrecht, Des Moines, were secretary and treasurer.

Business meetings and round tables occupied the first day. The convention musicale, given in the Gold Room of the Radisson Hotel on Saturday evening, presented members from each of the chapters represented at the convention. Those participating were Marie Schneider, Sigma Zeta Chapter, Moscow, Ida; Agnes Kise, accompanied by Doris Pope, Omicron Chapter, Fargo, N. D.; Laura Förde Giere, Zeta Mu Alumna Chapter, Minneapolis; Mae Goulet, violinist, Mary Roberts, flutist, and Jean Anderson, pianist, Chi Chapter, Macalester College, St. Paul; Dorothea Sitz, accompanied by Elaine Odegard, Mu Chapter, University of North Dakota, Grand Forks, N. D.; Blanche Pflatzgraff, Alpha Upsilon Chapter, Cedar Falls, Iowa; Alvira Osterberg, accompanied by Eleanor Freemantel, Phi Chapter, MacPhail School, Minneapolis; Inez Rosenbusch, Sigma Lambda Chapter, Ames, Iowa; Lorraine Hinds, Pi Chapter, Des Moines, accompanied by Marion Hutchinson, Zeta Mu Chapter, Minneapolis; and Irma Weinberger, Sigma Sigma Chapter, University of Minnesota.

A model initiation service with Miss Evans, the national president, installed the new officers: Mrs. P. N. Wilson, province president; Mrs. C. W. Scott, of Zeta Mu Chapter, Minneapolis, vice-president; and Sue Herbrecht, Eta Pi Chapter, Des Moines, Iowa, secretary-treasurer.

The choral group from all the chapters sang under the direction of Alvira Osterberg, former member of St. Olaf's choir and present director of music at St. Louis Park where she has a group of madrigal singers in wide demand.

Other music included a group of contralto solos by Agnes Rast Snyder, honorary member of Sigma Sigma chapter at the University of Minnesota. Mrs. Snyder was accompanied by Mrs. G. V. Buchstaver, Mary Roberts of Chi Chapter accompanied by Mrs. G. G. Kimpel, played Chaminade's concertina. A string trio composed of Bernice Lund, Alice Saline, and Mrs. J. R. Davis of Phi chapter played, and the Phi Chapter Ensemble gave three numbers under the didection of Opal Jamieson, accompanied by Miss Saline on the piano, and Emma Gudgeon on the violin.

Omicron chapter of Fargo, N. D., received the achievement loving cup which was presented to Pauline Yster, president, by Mrs. Wilson. Mrs. H. S. Godfrey of Minneapolis, patroness chairman for Epsilon province of the National Choral Composition Awards for American Women Composers, spoke of that project, and Miss Evans spoke of the objectives of Sigma Alpha Iota, including the choral composition awards.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*THE PRO ARPA QUARTET*
*conducted by Djina Ostrowska, (left) appeared at St. Patrick's Cathedral, New York, assisting Pietro A. Yon, organist, on April 11. (Photo by Josephine Rossi.)*

*FOWLER and TAMARA*
*in the Viennese dance of their current repertoire. The team will go to Mexico for engagements after the close of their season in the United States.*

*PIETRO A. YON,*
*organist, recently made his first recital appearance in Washington, D. C., and Cleveland, O. Mr. Yon will give a concert on April 20 in Kansas City, Mo., under the auspices of the Kansas City Women's Clubs, and on the 22nd in Bartlesville, Okla., at the First Presbyterian Church. At the morning Mass at St. Patrick's Cathedral, New York, where Mr. Yon is organist, the Pro Arpa Quartet will assist him in a special musical program on April 11 and on the following Sunday, the soloist is to be Laura Archera, violinist.*

*MIGUEL SANDOVAL,*
*accompanist, conductor and composer, left for California on April 8 for a tour of twenty-five concerts with Nino Martini. Mr. Sandoval will be in Hollywood all summer during the filming of the tenor's next picture.*

*ESTELLE LIEBLING and JESSICA DRAGONETTE,*
*her artist-pupil. Miss Dragonette appears each Wednesday night on the Palmolive Beauty Hour over WABC.*

*LEONORA CORONA*
*will sing La Gioconda in Chicago with the San Carlo Opera Company on April 23.*

*CHARLES N. KUHNLE,*
*organist and choirmaster at the Church of of the Advocate, Philadelphia. He has been organist for this church for seventeen years, organist and choirmaster for thirteen years. On Easter Sunday this year Mr. Kuhnle presented his choir in a service including Hark! Ten Thousand Voices Sounding by Marzo, Sanctus in F by Gounod, Benedictus in B flat by Gounod, Gloria in Excelsis in D by Buck. Mr. Kuhnle is the son of Laura De Wald Kuhnle, Philadelphia music teacher.*

*VIOLA MITCHELL,*
*American violinist, is now in Europe. Recent concerts for Miss Mitchell have been in Stockholm, London and Gothenberg (both the latter appearances with orchestra). She is to play three engagements in Hungary, one in Holland, another in Stockholm, and a return engagement in England. (Photo by Herbert Mitchell.)*

*VIOLIN STUDENTS OF RAPHAEL BRONSTEIN.*
*Mr. Bronstein will present concerts of string orchestra with soloists at the Washington Irving High School, New York, on April 16 and 30. Mr. Bronstein is shown in the picture, center, second row. (Photo by Josephine Rossi.)*

**(See Inside Front Cover for Additional News Pictures)**

MUSICAL COURIER
Weekly Review of the World's Music

**WALTER MILLS**

**Baritone**

**Has Returned from a Four Week Concert Tour of Florida, Opening with the University of Miami Symphonic Band and Closing at Rollins College, Winter Park**